

















PRINTED FOR THE MALONE SOCIETY BY  
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THE BOOK OF  
SIR THOMAS MORE

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This edition of *Sir Thomas More* has been prepared  
by the General Editor.

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W. W. Greg.

The manuscript of *Sir Thomas More* is preserved in the British Museum, where it is classed as MS. Harley 7368. It has •therefore been in the possession of the nation since 1753, but unfortunately nothing seems to be known as to its previous history. A thin folio volume, the leaves of which measure about  $12\frac{1}{2} \times 8\frac{1}{4}$  inches, it was originally covered with a vellum wrapper formed of a double leaf of a Latin manuscript apparently of the thirteenth century, and on this wrapper the title of the play, 'The Booke of Sir Thomas Moore,' was written in a large formal hand. When the last edition of the Harleian Catalogue was prepared in 1808 *More* formed one volume with the *Humorous Lovers* (MS. 7367). These items have now been separated, and *More* has been bound by itself. The original wrapper is still preserved and now constitutes fols. 1 and 2. Thus the play itself begins on fol. 3.

The number of leaves of which the manuscript originally consisted cannot now be determined with certainty, for the individual leaves have been detached and mounted, while the closeness of the writing, the absorbent nature of the paper, and in parts the heaviness of the mending, put any collation by watermarks, if such exist, out of the question. All we can say is that thirteen original leaves remain and that there are two lacunae. Thus we have fols. 3-5, gap, 10-11, gap, 14-15, 17-22, the verso of the last leaf being blank. The other leaves are later insertions. The extent of the lacunae is doubtful, but to judge from the subject matter it would seem that after fol. 5 possibly, and after fol. 11 probably, not more than a single leaf is absent. In that case there presumably was once a blank leaf at the end; and if we imagine the original manuscript to have consisted of eight sheets we shall not be far wrong.

But considerable additions have been made at a later date. After fol. 5 has been inserted a leaf, fol. 6, written on one side only, which we shall see belongs, if anywhere, to a much later portion of the play. After fol. 6 appear three leaves, fols. 7-9, the verso of the third being blank, designed to replace the original leaf or leaves cancelled after fol. 5 as well as matter

deleted on fol. 5<sup>b</sup> itself. So again after fol. 11 are inserted two leaves, fols. 12 and 13, intended to fill the later lacuna and replace most of fol. 11<sup>b</sup> and the whole of fol. 14<sup>a</sup>. Besides this two slips of paper, each measuring about 6 × 5 inches, were pasted over cancelled matter on the lower portions of fols. 11<sup>b</sup> and 14<sup>a</sup> respectively. They contain minor additions intended to stand at the beginning and end of the main insertion of fols. 12 and 13. These slips have recently been soaked off and mounted as separate leaves, fols. 11\* and 13\*, so that the underlying text can now be read for the first time since the sixteenth century. Lastly, after fol. 15 we find one leaf, fol. 16, of which the recto and part only of the verso are filled, containing an addition to be made to the text on fol. 17<sup>a</sup>.

The manuscript, especially the original portion, has unfortunately suffered considerably at the hand of time. The margins of many of the leaves, in particular the top and bottom edges and the outer corners, are discoloured and brittle, and one would almost suppose that they had at some time been exposed to fire, were it not for the comparatively uninjured state of some at least of the additional leaves, and for the fact that the cover, though also worn and damaged, does not exhibit the crinkling which vellum always undergoes when exposed to heat. The injury must therefore be ascribed to the action of air and dust upon a peculiarly and unfortunately constituted paper. Subsequent to the arrival of the manuscript at the British Museum, I suppose at the time it was rebound, and certainly not before 1844, the date of Dyce's edition, it has been thoroughly and even drastically mended. Not only have the edges of the leaves been repaired, and it would seem a good deal of the text obliterated which more careful handling might have preserved, but in the case of the tenderer leaves both sides have been pasted over with thick yellow tracing paper, in a manner to suggest that more importance was attached to the preservation of a particular piece of paper than of the text of which it was the medium. And even so the mischief has not been arrested, for several of the leaves are now again in need of repair, which



it may be presumed they will soon receive in a more careful and reasonable manner.

• Seven different hands appear in the manuscript itself, apart from the vellum wrapper. To begin with there is the Scribe of the original play, to whom I shall refer by the letter S. He writes a good regular hand, not typically professional, rarely if ever presenting serious difficulties except where it has been obscured by extraneous causes. It is an English hand, with Italian forms freely, if not consistently, interspersed to distinguish proper names and the like. On the whole little difficulty is experienced in rendering the one by roman and the other by italic type, the writer's intention being usually clear though the two styles, particularly as regards majuscules, are not always kept clearly apart. The fault of S is that the lines are written very close together, often eighty or more to a folio page, and that the descenders are of inordinate length, so that in a particular line the reader is often bothered by the intrusion of parts of letters belonging to two lines above. This would have mattered less had the paper been better, but that used was rather absorbent and showed every line through. The result is that there are many passages, even on pages not covered with tracing paper, where owing to the penetration of the ink the text can only be laboriously spelt out letter by letter. Where we have to contend with decay and repairs as well, the difficulties are, of course, enormously increased and prove in some cases insurmountable. The ink used is of a rich dark brown which retains a good colour even when quite thin. The surface is rather mat, perhaps owing to the absorbent quality of the paper. The scribe's spelling is remarkable for its regularity, and even, if we allow for a few peculiarities such as the doubling of the 'o' in words like 'doth' and 'love' and 'worthy', for its modernity. His punctuation too is as a rule adequate, and distinguishes itself chiefly by a curious tendency to place a colon, particularly at the end of the penultimate line of a speech, in cases where a modern writer would hesitate to put any stop at all. This peculiarity is also occasionally met with in printed plays of the

period, and most likely indicates some rhetorical trick in the delivery of Elizabethan actors. It is clear that the scribe was both skilled and conscientious. His errors are few. As a rule all his letters are well formed, but he was aware that there were some exceptions. For instance, he was apt to neglect the head of his 'h'; and over and over again he has gone back and carefully added the loop, although no real ambiguity could ever arise from the defect.

Five distinct hands appear in the additions, and have been lettered A to E. A appears on fol. 6 and nowhere else. It is an English hand, almost devoid of Italian intermixture, clear and legible with a good deal of individual character. The ink is grey and shows hardly any tinge of brown except where the paper has become stained near the edge. The punctuation is rather scanty. The interest of the hand lies in the fact that the writer was accustomed to the old convention with regard to the use of 'u' and 'v', but was trying to adopt the new. He instinctively and repeatedly writes 'u' for a medial consonant, but in two cases he has gone back and altered it to 'v'. It is significant that he also uses the tailed 'j' with its modern value.

B is an interesting hand, being by far the worst in the volume. It is a current hand of an English type, making little attempt at the regular formation of individual letters, and therefore difficult to reproduce in print. It is in fact the sort of hand in which an author would write his rough draft. The punctuation is negligible. In this hand are written fol. 7<sup>a</sup> and the whole of fol. 16. It also appears in various marginal additions to the text as written by S, namely at \*502, \*609, \*638, \*647. The same may be true as regards the direction at \*735 and the crosses at 418 and 1118, but this is far from certain. The ink varies. On fol. 7<sup>a</sup> it is not unlike that of S, but thinner and slightly yellower in colour. So too in the marginal additions. On fol. 16, however, though the colour appears to be the same the ink is much thicker and darker.

C is the most important of the additional hands. In it are written fols. 7<sup>b</sup>, 12<sup>a</sup>, 12<sup>b</sup>, 13<sup>a</sup>, and the upper half of 13<sup>b</sup>, as well

as 11\* and 13\*. The scribe to whom it belonged also edits D freely and adds frequent notes and directions both to B and S. His work on the former will be found to run all through II 123-270. His directions occur at 410, \*553, †954, †1158, VI 1, 33. It is not quite certain whether II 65 is his. Two corrections in B, at II 17 and 42, may also be reasonably assigned to his pen. His hand is well formed, both as regards English and Italian script, and has more pretence to beauty or at least ornament than any other appearing in the manuscript. For punctuation there is little beyond a point which is usually placed rather high, and even this is not of very frequent appearance. A peculiarity of the hand is a marked tendency to form the 'p' as if it were 'p'. The ink used is very similar to that of S, possibly a trifle richer in colour but hardly distinguishable. Like B's it varies somewhat, though not to the same extent.

D, a purely English hand apparently, occurs on fols. 8<sup>a</sup>, 8<sup>b</sup>, 9<sup>a</sup> only, the two former pages being now badly obscured by tracing paper. It is certainly a different hand from C, with which it has been sometimes confused, but C is found correcting it rather freely. It has, for instance, the distinction of forming its 'p' in the usual manner and of also using 'p' repeatedly and correctly. There is very little punctuation. The ink is quite unmistakable, being of a peculiar muddy yellow. It is this hand which has been thought to be Shakespeare's.

The last additional hand, E, is found only on the lower half of fol. 13<sup>b</sup>. English and Italian styles are used and adequately distinguished, though neither is very carefully formed. The short passage is rather fully punctuated, a characteristic being the partiality for the colon, which regularly appears after the speaker's name (as in certain printed plays) and sometimes at the end of speeches. The ink is distinctly blacker than that used by C, but still brown rather than grey. A comparison with MS. Addit. 30262, fol. 66<sup>b</sup>, at the British Museum, and with Henslowe's Diary, fols. 101 and 114, at Dulwich College, suggests that this hand may be Thomas Dekker's. There is at least what I should call a strong resemblance between the two.

Sir George Warner says, a certain resemblance. We probably mean much the same thing, and this may perhaps be best expressed by a negative, namely that there is nothing in the two hands to suggest that they are not the same. Repeated comparison has deepened my own feeling that they are.

Finally we have the hand of Edmund Tilney, Master of the Revels, and in that capacity censor of the drama. He writes in the margin of the first page (fol. 3<sup>a</sup>) a very conditional licence. In this his hand appears in a clear Italian script, of no very individual character. The ink used is not unlike that of S, but slightly blacker in colour, in fact very close to E's. He also made a note, 'Mend y<sup>is</sup>', in the margin of fol. 5<sup>a</sup> (320), and another, 'all altr' (?) , on fol. 17<sup>b</sup> (†1256), and is responsible for some other marks of disapproval on the same pages. Three alterations made by him in the text also occur on fol. 5<sup>a</sup>, at 352, 364, 368. Probable marks of his appear on fol. 3<sup>a</sup> (see 24 and 45) and may be connected with his initial note. His hand is designated by the letter T.

Tilney does not seem to have been responsible for the note on fol. 11<sup>b</sup> (\*735), which Dyce printed as 'This must be newe written', but which is now almost illegible. If it is by any of the hands mentioned, B would seem the most likely, but it is of course quite possible that the above list is incomplete. For instance, it is not quite certain whether the marginal note at V 1 is in the same hand as the text, while a few of the alterations ascribed to C are, it will be noticed, doubtful. There are also indications that a much later hand has been at work on the manuscript here and there. A word has been scribbled in the margin of fol. 3<sup>b</sup> (see III and p. xx below) in what looks like modern ink, though it is impossible to make certain through the covering of tracing paper. Alterations almost certainly in modern ink occur at II 22, 52, 264, VI 26, 47, 52, 53, 61; less certain are those at II 193, †1203, and 62, this last line being obscured by tracing paper. At †1117 and †1119 there appear to be modern blots. Further there are a number of small pencil crosses (which will be found mentioned in the notes) which

must have been made in quite modern times, though before the manuscript was repaired.

Something must be said as to the manner in which the additions have been made. Addition I is altogether rather a puzzle. It evidently has some connexion with the proposed omissions on fol. 19<sup>a</sup>. The reason for these is hardly clear. The fear of possible offence in †1491-3 is no adequate reason for the deletion of †1471-1501, and can have nothing whatever to do with that of †1506-16. Moreover these deletions leave †1502-5 in impossibly awkward isolation; nor is it easy to combine these lines with the proposed addition. Clearly in this case the process of revision is incomplete. Addition VI, on the other hand, is perfectly straightforward, being an additional scene inserted at the juncture of two original ones on fol. 17<sup>a</sup>. The new scene was written by B, and fitted into its place by C. There remain the two substantial insertions corresponding to the two lacunae in the original text. Both present interesting features. I take the second first.

Between fols. 11 and 14 two leaves are inserted (Addition IV). These contain a long continuous scene in which first More and Faulkner, then More and Erasmus, and then again More and Faulkner, are the chief characters. The four pages contain 242 lines. Portions of the unrevised version of this scene fill most of fol. 11<sup>b</sup> (\*735-96) with More and Erasmus, and the whole of fol. 14<sup>a</sup> (†797-877) with More and Faulkner dialogue. This makes 143 lines, so that, supposing only a single leaf lost, the original text must have been distinctly longer than the revised. It is of course not certain whether the original text was continuous, or whether there were two distinct scenes, but the appearance of Sufrey in both parts suggests the former alternative as the more likely. In that case the chief alteration made in revision was to cut the Faulkner portion into two and to insert the Erasmus part in the middle. This seems on the whole to have been an improvement dramatically, though the advantage was perhaps gained at some sacrifice of clearness in the action. But the reviser's efforts did not end here. A speech

by More (Addition III) was written on a loose slip and pasted on to fol. 11<sup>b</sup>. It was clearly an afterthought and has no very close connexion with what follows, though from its position it is fairly evident that it was meant to be somehow inserted at the beginning of the main addition. On another slip (Addition V), pasted on to fol. 14<sup>a</sup>, was written another speech by More, and this was definitely connected with what follows, the first words on fol. 14<sup>b</sup> being repeated at the foot of the slip. And yet such a crude insertion is manifestly impossible, for the action is not continuous. The only means of utilizing this speech and a yet later addition made in the margin, is by constituting them a separate scene, though this does not appear to have been the intention of the writer.

Equally complicated, though in a different way, is the revision that supplements the first lacuna (Addition II). On fol. 5<sup>b</sup> we find an entire scene, that of the riots, cancelled, as is also all that remains of a scene between certain prentices. After the break the text resumes on fol. 10<sup>a</sup> in the middle of the scene in which More quells the insurrection. The inserted matter contains a revision of the riot scene, a scene apparently at the Guildhall of which no trace survives in the original text, and a new beginning to the insurrection scene, made to fit on to the old part immediately after More's speech to the rebels. The prentice scene vanishes. Its place would seem to have been taken by the Guildhall scene. This I conjecture to be entirely new. It reports in the opening speeches the wounding of Sir John Munday by certain prentices, an incident which was presumably represented in the cancelled scene. Moreover if my surmise is correct the matter altogether lost from the original manuscript (the end of scene v and beginning of scene vi) can reasonably be supposed to have filled one leaf, while if we have to allow for an earlier draft of the Guildhall scene (scene v<sup>a</sup>) as well, it is difficult to see how the lost matter could either have been contained in one leaf or have filled two. The revision of scene iv is in hand B, scene v<sup>a</sup> and the initial stage direction to scene vi (all on fol. 7<sup>b</sup>) are written by C, and then comes the astonishing

addition by D. Round this much controversy has centred. The writer has no respect for, perhaps no knowledge of, the play on which he is working. His characters are unrecognizable. He is indifferent to the personae. He writes 'other' and leaves it to C to assign the speech to whom he pleases. In II 233 and following he begins by writing a sentence which in the absence of punctuation it is almost impossible not to misread, then alters and interlines till it becomes impossible to follow his intention, and leaves it to C to clear up the confusion. This C does by boldly excising some three lines and inserting one makeshift half-line of his own. Yet these hasty pages of D's have individual qualities which mark them off sharply from the rest of the play. There is wit in the humours of the crowd, there is something like passion in More's oratory. So striking indeed are these qualities that more than one critic has persuaded himself that the lines in question can have come from no pen but Shakespeare's. The possibility acquires additional interest from the fact that the passage is undoubtedly autograph. Here possibly are three pages, one of them still legible, in the hand that so many have desired to see. The question is one of stylistic evidence, and each reader will have to judge for himself. I do not feel called upon to pronounce: but I will say this much, that it seems to me an eminently reasonable view that would assign this passage to the writer who, as I believe, foisted certain of the Jack Cade scenes into the second part of *Henry VI*. In spite of the undoubted literary merit of D's additions, I cannot myself regard them with the admiration they have aroused in some critics.

It seems always to have been assumed that the play was submitted to Tilney in its original form and that the alterations and substitutions now found in the manuscript are the result of an attempt to comply with the censor's demands. This appears to me an error. His directions are specific and urgent. 'Leave out the insurrection wholly and the cause thereof,' says Tilney, 'and begin with Sir Thomas More at the Mayor's sessions, with a report afterwards of his good service done, being Shrieve of

London, upon a mutiny against the Lombards, only by a short report and not otherwise, at your perils.' And we are to suppose that in the face of this the actors allowed the first scene, containing the cause of the riots, to stand unaltered, went to the trouble and expense of making an elaborate revision of the insurrection scenes, which whatever its literary merit can hardly have been supposed to meet the political objection, and then ventured to put the play on the stage. That is to say they behaved as though there were no Master of the Revels, no Privy Council, and no Star Chamber. Only collective insanity could account for such a proceeding. But I do not think any such supposition necessary, for every indication in the manuscript points to its having been submitted for licence in its present form. The indications, it is true, are not many but they are significant. Besides Tilney's general directions as to the insurrection, he left specific notes on two passages that incurred his censure. Against a speech of Shrewsbury's at the top of fol. 5<sup>a</sup> (316-23) he has written 'Mend this', and has apparently signified his disapproval of another passage on the same page (372, &c.). The ground of the objection is obviously certain injudicious comments on the dangerous topic of popular discontent. So again, in the scene at the Privy Council in which More refuses to sign the articles sent by the king, the censor has struck out an important passage (fol. 17<sup>b</sup>, †1247-75) and written in the margin a not very legible note, by which however he clearly meant that the whole of this portion was to be altered. Yet in neither case has any notice whatever been taken of the censor's orders. I cannot quote any certain instance of an alteration made by Tilney himself in the portions of the play that have undergone revision, but I would call attention to the heavy scoring by which the first two speeches on fol. 7<sup>b</sup> (II 68-75) are marked for omission. It is not impossible that this may be in Tilney's own hand, though from the colour of the ink it may perfectly well be in the same hand as the text (C). But the reason for the omission was most certainly neither literary nor dramatic, but political. The lines describe how



Sir John Munday was wounded in the riots, and if not actually struck out by the censor were certainly condemned in deference to his views. But it is evident throughout that the manuscript has not been finally revised for presentation. Everywhere passages are marked for omission, but whether the objection was aesthetic or official, the marks are merely vague indications of what was objectionable, and no attempt is made to sew the loose ends into decent continuity. The censor or a scribe under his influence strike out the opening speeches of two scenes (iii and v<sup>a</sup>, 316 and II 68), and they are left truncated: the censor draws his pen through the description of More's contumacy (†1247, &c.), and no attempt is made to find a substitute for it, though its loss would make the catastrophe unintelligible. The bulk of the additional matter, the Erasmus-Faukner scene with its adjuncts (III, IV, V; fols. 11\*, 12, 13, 13\*) and the last player-scene (VI; fol. 16), as also the 'More in melancholy' passage (I; fol. 6), can have nothing whatever to do with the censor, being obviously due solely to dramatic considerations. Add to this that the rest of the alterations (II; fols. 7, 8, 9), which do affect the portions condemned by the censor, are as natural from the point of view of literary revision as they are inexplicable as an attempt to meet the official objections, and I do not see how it is possible to avoid the conclusion that they were already in the manuscript when this was submitted for licence. When it returned bearing Tilney's remarks, it became clear, as I should have thought it would have been clear to critics from the outset, that it was quite impossible to comply with the demands of the censor without eviscerating the play in a manner fatal to its success on the stage. The manuscript was consequently laid aside and the play never came on the boards. This, I think, is the obvious conclusion, and if it has not been drawn before, it is presumably because the occurrence in the manuscript of the name of an actor as filling one of the minor parts (V 2, fol. 13\*) has been supposed to indicate that the play was actually performed. But clearly the only deduction that the evidence warrants is that the play was cast, which, as

many managers are painfully aware, is by no means the same thing.

Another common assumption has been that the diversity of hands represents diversity of authorship, and in this case the inference is on the face of it not unreasonable. It needs, however, careful testing. Whether the original draft is in the autograph of the original author is uncertain. It is, of course, a fair copy, but there is no reason why a fair copy should not be made by the author himself. Indeed there is definite evidence from the first quarter of the seventeenth century that this was at least not unusual. The hand (S) is by no means typical of the professional scribe of the time. The duplicate endings (†1956-86) show that the draft was either written by the author himself or under his immediate supervision, but the latter is perhaps as likely as the former. The point is I think settled by one small item of evidence. This is the queer word 'fashis' in †1847. It should be 'fashion', and there seems no reasonable doubt that the writer has misread an 'ö' as a final 's'. This is quite an easy mistake, for the two resemble one another closely in some hands, but it is a mistake of which it is almost impossible to suppose that an author would be guilty in copying his own work. I shall therefore assume, what has indeed I think been the general view, that the original text of the play is not autograph.

But if this is so there is nothing to prevent one of the additional hands from being that of the original author. Let us therefore examine these rather more carefully. A is unquestionably an independent writer and not a copyist. The alterations in his draft of More's speech on fol. 6 put that beyond question. But the occasion of his addition, which has never like the rest been fitted into its place, and even the exact lines which it is intended to replace, are uncertain. He seems to be an author working independently of the rest, and possibly somewhat later. Although I cannot honestly say that I detect any marked difference of style between the original scene and the addition, it seems to me unlikely that we have in A a writer who was concerned in more

than the single passage preserved in his own hand. The case is still clearer with D. While his three pages are unquestionably autograph, the individuality of his style makes it quite evident that it was for these alone that he was responsible. E is more doubtful. If it is Dekker's hand the passage is likely to be a bit of original composition. The alteration in IV 236 has the appearance of an author's correction. But the passage is rather roughly though legibly written, apparently as an afterthought and with the deliberate intention of filling up the odd half-page. There is no indication that the writer was responsible for more than these few lines.

The two remaining hands clearly belong to a different category, for their work pervades the whole manuscript instead of being confined to a particular passage as is the case with A, D, E. B is undoubtedly an original author, for he writes roughly and often barely legibly. He scribbles his text first and inserts the names of the speakers afterwards (see fol. 16<sup>a</sup>, VI 21-35) or forgets them altogether (fol. 11<sup>a</sup>, \*649-58). When revising a scene of the original text he writes a string of names so badly that either he or some one else has to put a reference mark to the cancelled passage in order that the reader may be able to make out what is intended (fol. 5<sup>b</sup>, 418-21; fol. 7<sup>a</sup>, II 18-20). It is probable that he is the author of a good deal of the additional matter which is not actually in his hand. For on fol. 16<sup>b</sup> he writes in a blank space the rough and altered draft of some lines (VI 68-73) which we find copied by C into their proper context on fol. 13\* (V 2-7). His marginal additions to the original text already noticed go to show that he exercised a general supervision and was probably from a literary point of view responsible for the alteration which the play was undergoing. It would be interesting if it could be shown that he actually was, as I have surmised, responsible for the marginal note on fol. 11<sup>b</sup> (\*735-6) ordering the revision of the Erasmus-Faulkner scene, but unfortunately this is not certain.

C, as we have just seen, is found transcribing B. In this case at least, therefore, he is not an original author but a copyist,

and there is no reason to suppose that he is anything more elsewhere. None of the alterations in his portion of the text are conclusive for authorship. But he is nevertheless a very important person. He revises the stage directions throughout, both in the original text and in the additions, and seems responsible (as is most clearly shown in the case of VI) for fitting the latter into their places. As B seems to have had the literary, so C appears to have had the dramatic, side of the revision under his charge. He can patch up a line or two when needed, and edits D, a careless writer, freely, but I do not think that there is anything to suggest that he was an independent author. My own impression is that A, D, and E were each responsible for the portions found in their own hands and no more, and that B wrote those passages where either his own hand or that of C appears.

The question whether B had anything to do with the original text of the play is a much more difficult one. It is conceivable that he may have been the original author. At any rate I can detect no difference in style between the portions written by S and those written by B and C. B is the only one of the additional scribes who makes marginal additions to the original text, and his additions show him to have entered fully into the spirit of that original. They are less like grafts than natural offshoots of the dialogue. Moreover we may well question whether any one but the author himself would have troubled to make the revision of scene iv for the sake of the trifling alterations introduced (fol. 5<sup>b</sup>, 412-52; fol. 7<sup>a</sup>, II 1-64). On the other hand, I am unable to point to any evidence that C was liable to the peculiar graphic ambiguity which seems to underly S's misreading 'fashis' (see above), and I am aware that I have perhaps carried the discussion beyond the bounds of profitable conjecture. All I will add is this, that supposing the original text to be the work of a single author, and supposing that author's hand to occur anywhere in the extant manuscript, then the evidence points to that hand, being B. There is this to be said in favour of his claim, that he is the only one of the writers

in question who was manifestly incapable of making his own fair copy.

One minor point of considerable interest is the play performed at More's banquet, to which the title of *The Marriage of Wit and Wisdom* is given. This fragment has nothing to do with the piece now known by that name, but is in fact a somewhat altered version of a scene from *Lusty Juventus*, to which is prefixed a prologue of which the first eight lines are taken from that to the *Disobedient Child*.

The date of the play has been a good deal disputed. Tilney's note does not necessarily imply a date before 1607, and I do not myself see that his objection to the insurrection scene need have been connected with any particular events. The mention of 'Mason among the Kings players' (†1151) might be thought to point to 1603 or later, but of Mason himself nothing is known, and anachronism, though always possible, is not *de rigueur* in our early drama. Anachronistic certainly are the references (†1006, †1148) to Oagle the wigmaker, for a John Ogle or Owgle appears in this capacity in the Revels' accounts for 1572-3 and 1584-5 (Cunningham, 21, 38, 193). These references would seem to favour a somewhat earlier date, and such is put practically beyond question by the palaeographical evidence, which Sir George Warner is confident points to the sixteenth century. If the conjecture that would connect one of the additions with *Henry VI* be correct, it would throw back the date of the former, and *a fortiori* of the original text, to quite early in the nineties. Some such year as 1592 or 1593 would also be supported by the mention, at V 2, of T. Goodal; a name which likewise serves to connect the play with Lord Strange's men, Shakespeare's company. For Goodal or Goodale took the rôle of a Councillor in the second part of the *Seven Deadly Sins*, a piece acted by Strange's players, of which a plot and cast probably belonging to 1592 is extant. The only other mention of him is as early as 1581, when on 11 July he is named in a document of the City of London as one of Lord Berkeley's players who were engaged in an affray with

certain gentlemen of Gray's Inn (Harrison's *Description of England*, New Shakspeare Soc., part iv, suppl., § 2, p. 320, where the document is printed without reference). A Baptiste Goodale is included in a forged list of 'her Majesty's poore Playeres . . . sharers in the blacke Fryers playehouse' in Nov. 1589 printed by Collier (*Shakespeare*, i. cviii), but it is not known whether this rests on any genuine information. Anyhow Collier proceeds to identify his Baptiste with the T. Goodal of the manuscript, which is manifestly unreasonable. He further states (i. cix) that Laneham also acted in *Sir Thomas More*. But the only possible trace of Laneham to be found in the manuscript is the somewhat illegible scribble in the margin of fol. 3<sup>b</sup> (111), and since this is very probably in modern ink it cannot be accepted as altogether satisfactory evidence.

*Sir Thomas More* was first edited by Dyce, his edition being issued by the Shakespeare Society in 1844. It is certainly open to the criticism which has been passed upon it, that it represents neither the original nor the revised text, but a confused compromise between the two. Other faults are that it seldom takes any notice of marks of omission, and that as regards minor deletions it generally either retains or omits them arbitrarily and without warning (cf. \*509). Contractions are expanded; capitals, italics, and punctuation are the editor's. Since, however, the text was prepared at a time when the damage to the manuscript appears to have been considerably less than at present, and in particular before the rather disastrous attempts at reparation had been made, it is in many cases our sole authority for whole lines, and its readings everywhere deserve the respectful consideration of the modern editor. For, of whatever errors of judgement Dyce may have been guilty in constructing his text, the fundamental work of transcription was for the most part executed with exemplary care, in spite of what, even in a less ruinous state of the original, must still have been very considerable difficulties. So far as I can ascertain the number of verbal readings in which the present text differs from Dyce's exceeds two hundred by six. It is conceivable that in spite of my

best endeavour I may in some of these instances be wrong; it is certain that some are matter of opinion, though I have made it a rule to bow to Dyce's authority in doubtful cases unless I felt pretty certain that he was wrong. But these cases are not many. Of the remainder, the great majority are minutiae of a trivial kind. The number of substantial misreadings is not much more than a dozen all told; the worst being 'wrought' for 'prouokte' (289), 'hayday' for 'hazard' (III 21), 'leve cavell' for 'live Civell' (IV 188), and the silent omission of two rather obscure words in †1506. This is I think a remarkable achievement in a manuscript of the length and difficulty of *More*. To say so may seem an indirect boast on my part, but I am in reality keenly alive to the fact that if, as I hope and believe, my text is not only formally but verbally a good deal more faithful than Dyce's, this is in great measure due to my having had his work at hand as a constant check upon my own.

The only other edition that requires mention is that in Mr. Tucker Brooke's volume entitled *The Shakespearian Apocrypha*, Oxford, 1908. Although the editor has adopted the revised text rather more frankly than his predecessor, his edition yet remains open to the same rather serious objections as Dyce's. Verbally his text can claim no original authority. It is an almost unaltered reprint of Dyce's, and of the two hundred and six errors I have imputed to that editor, Mr. Tucker Brooke corrects exactly six (252 '〈Aside.〉', 435, †1197, †1847 'sits', II 111, IV 218) while he introduces two new errors of his own (261 '〈Aside.〉', IV 173 'laudant'). Dyce, apart from an occasional slip (which I have recorded) follows the manuscript exactly in his use of 'u' and 'v': he is, however, not to be trusted in the matter of 'i' and 'j', his system being at fault (I have neglected his variants in this respect). I have failed to find any principle underlying Mr. Tucker Brooke's procedure: he is not consistent in following the manuscript, neither does he conform either to the ancient or to the modern convention: similar confusion reigns as regards capitals and contractions. His perfunctory and inaccurate introduction does not call for discussion in this place.

Besides the two editions mentioned there exists a photographic facsimile of the manuscript prepared by Mr. R. B. Fleming and issued in a series of Tudor Facsimile Texts. It is the full size of the original and leaves nothing to be desired in the way of technical execution, but of course the covering of tracing paper and the staining of the margins render many passages hopeless for the photographer. What purpose of general utility it was thought that a facsimile of which a large part is absolutely illegible could serve, I do not know, but to me it has proved invaluable, indeed without its help I should have hardly found the present work possible. It is also incidentally of value in preserving intact one or two passages which have since been damaged in the manuscript.

It remains to say something as to the present edition. The rules which govern the editing of the Malone Society's texts of course forbade any attempt to patch up a compromise between the original and revised versions of the play. On the other hand there were obvious drawbacks to printing the manuscript exactly as it stood. After some hesitation therefore I determined to print first the whole of the original text so far as it has been preserved, and then to gather together at the end all the various attempts at revision in so far as they were made on separate leaves and did not merely consist of trifling additions or directions written in the margins of the original sheets. These insertions I have printed in the order in which they at present stand in the manuscript, and have numbered them I-VI. The hand in which any particular passage is written I have indicated in the headline and more minutely in the notes. Any addition or alteration (of a whole word or more) made in a hand different from that of the text of that passage, is distinguished by the substitution of small capitals for lower-case type; specific information concerning the hand being added in the notes.

As usual I have endeavoured in my edition to follow the arrangement of the original as closely as possible. All deletions are indicated by square brackets, except in certain cases where



the ink in which they are made seems certainly to be modern. Of such no notice has been taken in the text itself. Interlineations are printed in the text at the point at which they appear to belong, without other distinction than an explanatory note. Where an interlineation replaces a deleted word it is printed immediately after it, and the deletion and interlineation may be taken as due to the same hand. Mere deletions and similar marks it is usually impossible to assign to any particular hand: where they are not stated to be in a different ink from that used by the scribe of the passage in which they occur, they may generally be taken as being probably by him, though the inference is by no means always safe. Passages marked for omission or cancelled are not treated as deleted but are distinguished by a line down the left side, the habitual mark used in the original. All mutilations of the manuscript, and all passages which are for whatever reason indecipherable, are indicated by pointed brackets. Words occurring within these brackets are those which Dyce purported to have read there, but which are no longer legible. The occurrence of pointed brackets does not however necessarily mean that anything is lost from the text. They may merely indicate that the leaf is mutilated or obscured, so that if there was any writing at that point it is now lost. Where a mutilation occurs in or at the end of a line and extends to the right margin, only the initial bracket is inserted, the end of the line-space being taken to close the bracket. Since, however, it is usual to read from left to right, this rule has not been applied to the beginnings of lines. Where these are mutilated the initial bracket is placed in the margin (if the mutilation extends to the edge) and the closing bracket at the point at which the text becomes legible.

For the convenience of analysis and reference I have divided the original draft, so far as it is extant, into scenes, which I have indicated in the notes and headlines. The scenes of the revision I have numbered in connexion with these. The lines of the original text I have also numbered consecutively, including those which I have supposed lost at the top and bottom margins.

Since, however, the text is not really continuous throughout I have distinguished the lines after the first lacuna by an asterisk, and those after the second by an obelus. The lines of each of the six additions have been numbered separately. In three instances (I 65-71, II 63-5, V 1-8) I have brought lines actually written up the margin into their regular place in the text; twice (1-19, \*502) I have been forced, by typographical considerations, to place a marginal addition, and once (†1932) a deleted reading, in the footnotes.

I ought finally to explain the manner in which my text has been prepared, for I am afraid that it cannot claim to be quite such an original and independent work as those published by the Malone Society aim at being. This was inevitable, for the case is a peculiar one. For the pages of the original which are not covered with tracing paper I made my transcript from the photographic facsimile above mentioned, merely referring to Dyce's edition when any special difficulty arose, and for the occasional lines which have become illegible since his time. For the covered pages I based my transcript primarily on Dyce, referring constantly to the facsimile as a guide to the general arrangement. At first I intended to put forward my text, so far as these pages were concerned, as frankly representing that of Dyce checked where possible by reference to the now illegible original. On examining this more minutely, however, it seemed to me that the case was not quite as desperate as I had imagined. When the obscured leaves are held up to a sufficiently strong transmitted light there is very little of the text that cannot be made out if sufficient trouble is taken. The process is not an easy one, for when so examined the writing on either side of the leaf shows about equally clearly, but it is at least possible. Favoured therefore by the exceptional summer of 1911, I resolved to adopt it and to make the manuscript in all cases my authority, indicating by brackets everything that I was unable myself to read. Of course it frequently happened that in the case of particular words and letters it was difficult to say honestly whether they were actually legible in

the manuscript or not, and I am not prepared to assert that I could always have deciphered them without the help of Dyce's text, but I think I may say that in the case of every letter not printed within pointed brackets I have been able to distinguish it sufficiently clearly to act as an effective check upon Dyce's reading. It will be seen that I have occasionally differed from Dyce even in comparatively obscure passages, but I have been alive to the temerity of such proceeding and have not ventured to displace any reading of his without what seemed to me fairly conclusive evidence.

The manuscript appears to have suffered rather seriously since Dyce's day. In the original portions there is hardly a page on which his text does not supply at least a few words now irrecoverably lost. All words or letters which he purports to have read but which have now vanished I have printed in my text within pointed brackets. I have given them in the form in which he gives them, without contractions, but in order to avoid anything misleading I have printed them without punctuation and with only such capitals and italics as can with reasonable certainty be inferred from the practice of the scribe, Dyce having pleased his own fancy in these matters. When quoting Dyce's readings in the notes, I have also omitted punctuation but have retained his capitals. Words which Dyce supplied in his text within square brackets, as having either disappeared from the original through mutilation, or been omitted by the scribe through accident—he unfortunately did not distinguish the two cases—I have rejected from the text altogether, but have recorded them (with Dyce's capitals and punctuation) in the notes. Thus the student will be at once aware when anything appears in the text which I do not pretend to have read with my own eyes, while by consulting the notes he will be able to supply whatever Dyce thought necessary to the comprehension of the text. The authority attaching to the readings preserved by Dyce but no longer decipherable depends upon his general accuracy, which is high. They may as a rule I think be accepted as tolerably certain, for it is clear that

his edition was prepared with both skill and caution. Nevertheless it is impossible to accord them implicit confidence, for at least one passage (II 218) suggests that on occasions Dyce<sup>•</sup> resorted to conjecture in a manner that can only be deplored.

I have described how my transcript was made. When it was finished I first read with the original manuscript all those passages in which I had been obliged to rely upon Dyce's text, and then sent the whole to press. The proofs were of course read throughout with the original, particularly the pages covered with tracing paper being minutely collated with all the care of which I was capable. The whole proofs were also read professionally both with Dyce's edition and Tucker Brooke's, and all discrepancies so revealed I checked by reference to the manuscript. That absolute accuracy has been attained I do not for a moment suppose, but I have some hope that if in the future any one should undertake the labour of a fresh collation he will be able to report that I have done my task in a conscientious and fairly competent manner. In such a case as the present I do not think that any editor can reasonably expect better success than that.

The following is an analysis of the text as it stands in the present edition. When a scene begins elsewhere than at the top of the page the line number is added.

- Fol. 3<sup>a</sup>. Sc. i. Discontent in the City.  
3<sup>b</sup>. Sc. ii. The Mayor's Sessions. Begins at 104.  
4<sup>a</sup>, 4<sup>b</sup>.  
5<sup>a</sup>. Sc. iii. News of the riots reaches the Court.  
5<sup>b</sup>. Sc. iv. Riot scene (cancelled). Begins at 410.  
Sc. v. Prentice scene (imperfect and cancelled). Begins  
at 453.  
First lacuna.  
10<sup>a</sup>. Sc. vi. Insurrection scene (beginning wanting, part  
cancelled). •  
10<sup>b</sup>. Sc. vii. Reprieve scene. Begins at \*566.

11<sup>a</sup>.

11<sup>b</sup>. Sc. viii<sup>a</sup>. Erasmus scene (imperfect and cancelled).  
Begins at \*735.

Second lacuna.

14<sup>a</sup>. Sc. viii<sup>b</sup>. Faulkner scene (beginning wanting, cancelled).

14<sup>b</sup>. Sc. ix. Banquet scene.

15<sup>a</sup>, 15<sup>b</sup>.

17<sup>a</sup>. Sc. x. Privy Council scene. Begins at †1158.

17<sup>b</sup>.

18<sup>a</sup>. Sc. xi. More's retirement. Begins at †1282.

18<sup>b</sup>. Sc. xii. Rochester in the Tower. Begins at †1380.

Sc. xiii. More's arrest (part cancelled?). Begins  
at †1411.

19<sup>a</sup>, 19<sup>b</sup>.

20<sup>a</sup>. Sc. xiv. More arrives at the Tower. Begins at †1603.

20<sup>b</sup>. Sc. xv. More's servants.

Sc. xvi. More in the Tower. Begins at †1728.

21<sup>a</sup>.

21<sup>b</sup>. Sc. xvii. Execution scene. Begins at †1861.

Addition I.

6<sup>a</sup> (6<sup>b</sup> blank). Hand A. Revision of part of sc. xiii.  
Lines 1-71.

Addition II.

7<sup>a</sup>. Hand B. Revision of sc. iv. Lines 1-65.

7<sup>b</sup>. Hand C. Sc. iv<sup>a</sup>. Lines 66-120 (121-2 = s.d. to  
sc. vi).

8<sup>a</sup>. Hand D. Revision of first part of sc. vi. Lines  
123-68.

8<sup>b</sup>. Lines 169-218. 9<sup>a</sup>. Lines 219-70. (9<sup>b</sup> blank).

Addition III.

11\*<sup>b</sup> (11\*<sup>a</sup> blank). Hand C. Insertion at beginning of  
sc. viii as revised. Lines 1-22.

Addition IV.

12<sup>a</sup>. Hand C. Revision of sc. viii. Lines 1-60.

12<sup>b</sup>. Lines 61-121. 13<sup>a</sup>. Lines 122-81.

13<sup>b</sup>. Lines 182-211.

Hand E. Revision continued. Lines 212-42.

Addition V.

13<sup>\*a</sup> (13<sup>\*b</sup> blank). Hand C. Sc. viii<sup>a</sup>. Lines 1-26.

Addition VI.

16<sup>a</sup>. Hand B. Sc. ix<sup>a</sup>. Lines 1-62.

16<sup>b</sup>. Lines 63-7. (Lines 68-73 = rough draft of V 1-7.)

The above analysis takes no account of the small additions on fols. 10<sup>a</sup> (\*502), 10<sup>b</sup> (\*610), and 11<sup>a</sup> (\*638, \*647), and notices only those cancels in the original text which affect the additions. With the same limitations the following references give a continuous revised text, so far as such can be constructed, the additional passages being enclosed in parentheses :

Fols. 3<sup>a</sup>, 3<sup>b</sup>, 4<sup>a</sup>, 4<sup>b</sup>, 5<sup>a</sup>, 5<sup>b</sup> to 409, (7<sup>a</sup>, 7<sup>b</sup>, 8<sup>a</sup>, 8<sup>b</sup>, 9<sup>a</sup>.) 10<sup>a</sup> from \*476, 10<sup>b</sup>, 11<sup>a</sup>, 11<sup>b</sup> to \*734, (11<sup>\*b</sup>, 12<sup>a</sup>, 12<sup>b</sup>, 13<sup>a</sup>, 13<sup>b</sup>, 13<sup>\*a</sup>.) 14<sup>b</sup>, 15<sup>a</sup>, 15<sup>b</sup>, 17<sup>a</sup> to †1157, (16<sup>a</sup>, 16<sup>b</sup> to VI 67,) 17<sup>a</sup> from †1158, 17<sup>b</sup>, 18<sup>a</sup>, 18<sup>b</sup>, 19<sup>a</sup> to †1470, (6<sup>a</sup>.) 19<sup>b</sup>, 20<sup>a</sup>, 20<sup>b</sup>, 21<sup>a</sup>, 21<sup>b</sup>, 22<sup>a</sup>.

Facsimiles illustrating the seven different hands appearing in the manuscript accompany the present edition. They are slightly reduced.

In closing this lengthy preface, gratitude no less than candour suggests that I should acknowledge the obligation I am under to the unvarying kindness of Sir George Warner, late Keeper of Manuscripts at the British Museum. He most obligingly acceded to my suggestion that the additional slips now forming fols. 11<sup>\*</sup> and 13<sup>\*</sup> should be detached from the leaves upon which they were pasted, or, I believe, glued. He allowed me to consult him upon the date of the manuscript, and upon the identity of hand E, and helped me in various small difficulties of reading. He caused Tilney's note on fol. 3<sup>a</sup> to be relieved of its covering of tracing paper in order that a photograph might be obtained. Finally when a dispute arose as to the reading at the end of line 56, he had another small piece of the covering removed. Unfortunately this failed to settle the point: for

- whereas Dyce printed 'homes', Sir George maintains that the word should be 'house', while I feel confident that it is 'bounds'.
- I regret this small difference of opinion, but with all deference to authority I feel bound to back my own conviction. My personal debt it is a pleasure to recall and to record, and I have no doubt but that all members of the Malone Society will appreciate the obligation under which they too indirectly lie to the late Keeper's courtesy and learning.

## LIST OF CHARACTERS

in order of appearance.

JOHN LINCOLN, a broker.	<i>Inclination</i>	} The Lord Cardinal's Players, in the <i>Marriage of Wit</i> and <i>Wisdom</i> .
GEORGE BETTS.	<i>Prologue</i>	
a Clown, his brother.	<i>Wit</i>	
FRANCIS DE BARD, a Lombard.	<i>Lady Vanity</i>	
DOLL, wife to Williamson.	Luggins	
CAVELER, a Lombard.	The Bishop of ROCHESTER.	
WILLIAMSON, a carpenter.	The Clerk of the Privy Council.	
SHERWIN, a goldsmith.	Mistress ROPER, daughter to	
The Lord Mayor.	More.	
Justice SURESBY.	her Sister.	
Sir THOMAS MORE.	CATESBY, steward of More's house-	
SMART, a plaintiff.	hold.	
LIFTER, a cut-purse.	a Servant of More's at Chelsea.	
The Recorder of London.	DOWNES, an Officer of Justice.	
The Earl of SHREWSBURY.	three Warders of the Tower.	
The Earl of SURREY.	a poor Woman, suitor to More.	
Sir THOMAS PALMER.	Gentleman Porter of the Tower.	
Sir ROGER CHOLMLEY.	The Lieutenant of the Tower.	
a Messenger.	NED, Butler	} of More's household.
HARRY	ROBIN, Brewer	
ROBIN	GILES, Porter	
KIT	RALPH, Horsekeeper	
CROFTES.	GOUGH, secretary to More.	
a Sheriff.	a Servant of More's in the Tower.	
a Messenger.	two Sheriffs.	
two Sheriffs' Officers.	a Sheriff's Officer.	
RANDALL, servant to More.	a Hangman.	
ERASMUS.		
JACK FAUKNER, servant to Morris.	Sir JOHN MUNDAY.	} In the Additions.
MORRIS, secretary to the Bishop of Winchester.	a Messenger.	
ROPER, son-in-law to More.	a Sergeant at Arms.	
Lady MORE.	a Sheriff.	
The Lady Mayoress.	a Messenger.	
	a Servant of More's.	



Justices, Sheriff, rioters, citizens, City Guard, attendants, serving-men, waites, aldermen, ladies, Lords of the Council, Guard of the Tower.

The name of the Clown seems to be Ralph Betts (see \*683). More's daughters appear in sc. ix (†956), the Lieutenant of the Tower in sc. xii (†1380), and Gough in sc. xiii (†1411, cf. 1507), but have no parts till later. In the additions one of the Cardinal's players, either the Prologue or the boy, is called Clown (VI 61).



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[illegible]

[illegible]

nter J. Thomas Moore and his men. Affired Like him

Moor. Common here and elsewhere.  
Randall. One in the garden at one or two points. The leaves are very thick. Before you  
get to the water, the leaves are very thick. The leaves are very thick.

[illegible]

was down to Carlo's apartment to suggest  
what he thought would be a "very good" story.

[illegible]

It is not in our power to take  
the least of your money, but we  
will do our best to get you  
the best of the money.

According to this reasoning, but I have  
 doubtless not opportunity for his better  
 (1)

[illegible]

1. 20. 1. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839.

1. What is the purpose of the study?  
 2. What are the research questions?  
 3. What is the significance of the study?  
 4. What are the limitations of the study?  
 5. What are the conclusions of the study?  
 6. What are the implications of the study?  
 7. What are the future directions of the study?  
 8. What are the ethical considerations of the study?  
 9. What are the funding sources of the study?  
 10. What are the acknowledgments of the study?

Don't mind my little  
finger - it had fine  
nails - I saw it

16  
Digged in parais garden. Found at my table 1865  
Locusts. About 2000 being disturbed but no great number

with my little sister, being in forward  
age, was infected with the  
disease.

[illegible]

After the Shreene's  
Faulmer a ruffin  
and offard

the son of 1794's. Hadger  
in 1794's.

21









# The Booke of Sir Thomas Moore



Enter at <one end Iohn Lincolne with  
together, at the other end enters ffraunces <de  
a lustie woman, he haling her by the <arme

FOL. 3\*

[Doll.] whether wilt thou hale me?

[Bard.] whether I please, thou art my prize and I ple<ade purchase> of thee

[Doll.] Purchase of me? away ye Rascall, I am an honest plaine Carpenters <wife  
and thoughe I haue no beautie to like a husband yet what soeuer is <mine scor  
nes to stoupe to a straunger: hand off then when I bid thee.

[Bard.] Goe with me quietly, or Ile compell thee.

[Doll.] Compell me ye dogges face? thou thinkst thou hast the Goldsmithes <wife in  
hand, whom thou enticedst from her husband with all his plate, and <when

9

N.B.—In these notes S indicates the hand of the original Scribe, and T that of Edmund Tilney. A, B, C, D, E denote the five hands responsible for the additions. Alterations not noted as being in a different hand or ink are to be taken as by the scribe of that portion of the text in which they occur. In cases where an interlineation follows a deletion, the same hand is to be supposed responsible for both unless the contrary is stated.

The lines of writing have been numbered consecutively throughout the original draft, but as they are not really continuous, those after the first lacuna are distinguished by an asterisk, and those after the second by an obelus. The additions made on inserted leaves are collected at the end of the text and numbered I to VI. The lines in each are numbered separately: thus IV 212 means line 212 of addition IV.

The title is written on the vellum wrapper, now fols. 1 and 2, consisting of two leaves of an old Latin MS.

1 Scene i.

1 &c. This page has been covered with tracing paper, which has now been removed in two places.

1-19 In the left-hand margin opposite these lines is a note by the Master of the Revels, to whom the play was submitted for licence. He has crossed out most of the speakers' names in these lines and has written over the top of one. His note runs:

<Leaue out > | y<sup>e</sup> insur<rection> <sup>1</sup> | <sup>2</sup> wholly & | y<sup>e</sup> Cause ther off <sup>3</sup> & | <b>egin w<sup>t</sup> S<sup>r</sup> Tho: | Moore  
att <sup>4</sup> y<sup>e</sup> mayors sessions | w<sup>t</sup> a reportt afterward< off his good servic<sup>e</sup> <sup>5</sup> | don being<sup>e</sup> <sup>6</sup> Shriue off Londō | vppō <sup>7</sup> a mutiny  
Agaynst y<sup>e</sup> | Lübard< only by A shortt | reportt & nott o<herwise | att your own perrilles | E Tyllney

(<sup>1</sup> blot. <sup>2</sup> blot. <sup>3</sup> ther off] Dyce theroff <sup>4</sup> att] Dyce at <sup>5</sup> servic<sup>e</sup>] Dyce service  
<sup>6</sup> being<sup>e</sup>] Dyce being <sup>7</sup> vppō] o altered.)

1 Dyce supplies the two *Betises* to fill the lacuna.

2 Dyce supplies *Barde*, and *Doll* to fill the lacuna.

10 *Goldsmithes*] Dyce *goldsmiths*

thou turndst her home to him againe, madste him (like an Asse) pay for (his wifes boorde.

*Bard.* So will I make thy husband too, if please me

Enter *Caueler* with a paire of dooues, *Williamson* the Carpenter and *Sherwin* following him.

[*Doll.*] Heere he comes him selfe, tell him so if thou darste.

*Cau.* ffollowe me no further, I say thou shalt not haue them.

*Wil.* I bought them in Cheapeside, and paide my monie for them.

*Sher.* He did Sir indeed, and you offer him wrong, bothe to take them from him, and not restore him his monie neither. 21

*Cau.* If he paid for them, let it suffice that I possesse them, Beefe and brewes may serue such hindes, are Piggions meate for a coorse Carpenter?

*Lin.* [It is hard when Englishmens pacience must be thus ietted on by straungers] [and they not dare to reuendge their owne wrongs.]

*Geo.* Lincolne, lets beate them downe, and beare no more of these abuses.

*Lin.* we may not Betts, be patient and heare more.

*Doll* [How now husband? what, one straunger take thy food from thee, and another] [thy wife? bir Lady flesh and blood I thinke can hardly brooke that.]

*Lin.* [will this geere neuer be otherwise? must these wrongs be thus endured?] 30

*Geo.* [let vs step in, and help to reuendge their iniurie.]

*Bard.* what art thou that talkest of reuendge? my Lord Ambassadors shall once more make your Maior haue a check, if he punishe thee not for this saucie presumption(

*Wil.* Indeed my Lord Maior, on the Ambassadors complainte, sent me to Newgate (one day, because (against my will) I tooke the wall of a straunger. you may doo a(ny thing, the Goldsmi(th's wife), and mine now must (b)e at your cōmaundment.

*Geo.* The more patient fooles are ye bothe to suffer it.

*Bard.* Suffer it? mend it thou or he if ye can or dare, I tell thee fellowe, and she were( the Maior of Londons wife, had I her once in my possession, I would keep her in sp(ite of him that durst say nay. 40

*Geo.* I tell thee Lombard, these wordes should cost thy best cappe, were I not cur(bd by dutie and obedience. The Maior of Londons wife? Oh God, shall it be thus?

14 the speaker's name is covered by Tilney's writing

24-5 marked for omission and crossed out; there is also a cross between the speaker's name and the text: similar crosses appear opposite ll. 28-9 and 30-1: in all cases both they and the accompanying marks of omission and deletion appear to be in the ink used by T. 28-40 marked for omission. 28-9, 30-1 cf. 24-5.

34 *Wil.*] Dyce *Will*

36 cōmaundment.] Dyce *comaundment*

41 *thee*] Dyce *the*

*Doll.* why *Bettes*, am not I as deare to my husband, as my Lord Maiors wife to him, a<sup>nd</sup> wilt [he] thou so neglectly suffer [his] thine owne shame? Hands off proude stranger (or him that bought me, if mens milkie harts <sup>d</sup>) are not strike a straunger, yet <sup>w</sup>o men will beate them downe, ere they beare these abuses.

*Bard.* Mistresse, I say you shall along with me.

*Doll.* Touche not *Doll Williamson*, least she lay thee al<sup>ong</sup> on Gods deare earthe. An<sup>d</sup> to *Caueler.* you Sir, that allow such coorse cates to Carpenters, whilst Pidgions which th<sup>ey</sup> pay for, must serue your daintie appetite: deliuer them back to my husband aga<sup>in</sup> or Ile call so many women to myne assistance, as wee leaue one inche vn<sup>torne</sup> of thee. If our husbands must be brided by lawe, and forced to beare your wrongs, their wiues will be a little lawelesse, and soundly beate ye. 53

*Cauel.* Come away *de Bard*, and let vs goe complaine to my Lord Ambassadour —*ex. Ambo*

*Doll.* I, goe, and send him among vs, and wee le giue him his welcome too. I am as<sup>hamed</sup> that free borne Englishmen, hauing beatten straungers within their owne boun<sup>d</sup> should thus be brau<sup>d</sup>e and abuse by them at home.

*Sher.* It is not our lack of courage in the cause, but the strict obedience that we a<sup>re</sup> bound too: I am the Goldsmith whose wrongs you talkte of, but how to redr<sup>esse</sup> yours or mine owne, is a matter beyond all our abilities. 60

*Lin.* Not so, not so my good freends, I, though a meane man, a Broaker by pr<sup>ofe</sup>ssion <sup>and</sup> namd Iohn *Lincolne*, haue long time winckt at these vilde ennormitees <sup>with</sup> mighty impacience, and, as these two bretheren heere (*Betses* by name) can witnesse <sup>with</sup> losse of mine owne liffe would gladly remedie them

*Geo.* And he is in a good forwardnesse I tell ye, if all hit right.

*Doll.* As how, I pre thee? tell it to *Doll Willia<sup>m</sup>son*.

*Lin.* you knowe the Spittle Sermons begin the next weeke, I haue drawne <sup>a</sup> of our wrongs, and the stra<sup>un</sup>gers insolencies.

*Geo.* which he meanes the <sup>pre</sup>achers shall there openly p<sup>u</sup>blishe in the Pulpit<sup>t</sup>

*Wil.* Oh but that they would, <sup>y</sup>faith it would tickle <sup>our</sup> straun<sup>g</sup>ers <sup>thorowly</sup> 70

*Doll.* I, and if you men durst <sup>not</sup> vndertake it before God we women

44 *wilt*] *t* altered from *l* *thou*] interlined. *thine*] interlined. *stranger*] much damaged. Dyce supplies *by* after *or*, whether as needed by the sense or to supply a lacuna does not appear, probably the latter.

45—(?)75 marked for omission, probably by T.

46 *these abuses*.] damaged.

51 *assistance*.] Dyce *assistaunce*

56 *boun*] *n* doubtful, the word was presumably *bounds*: Dyce *homes* (Warner reads *house*)

62 *namd*] *d* touched up in darker (? modern) ink. *winckt*] *t* apparently added in darker (possibly modern) ink. *ennormitees*] second *e* doubtful, possibly *i*, but Dyce prints *e*.

67 Dyce supplies *bill* after *a*

71 Dyce supplies *would*. Take after *women*

an honest woman fro(m her husband why it is intollerable  
*Sher.* But how finde (ye the preachers affected to  
*Lin.* M<sup>r</sup> (doctor standish

[FOL 3<sup>b</sup>]

( forme it and doubts not but happie successe will ensu our wrongs  
 ( you shall) perceiue ther's no hurt in the Bill, heer's a copie of it, I pray ye, heare it.  
 ( *All* with all) our harts, for Gods sake read it 78  
 ( *Lin*) reads (to you) all the worshipfull Lords and maisters of this Cittie, that will tak(e com

passion ouer the poore people your neighbours, and also of the greate importa(b)le  
 h(ur)ts, losses and hinderaunces, wherof proceedeth extreame pouertie to all the  
 K(in)gs subiects, that inhabite within this Cittie and subburbs of the same. ffor  
 so (it) is that Aliens and straungers eate the bread from the fatherlesse children,  
 and take the liuing from all the Artificers, and the entercourse from all Merchan(ts  
 wherby pouertie is so much encreased, that euery man bewayleth the miserie(  
 of other, for crafts men be brought to beggerie, and Merchants to needines.  
 wherfore, the premisses considered, the redresse must be of the cōmons, knit and  
 vnited to one parte. And as the hurt and damage greeueth all men, so must  
 all men see to their willing power for remedie, and not suffer the sayde  
 Aliens in their wealth, and the naturall borne men of this region to come  
 to confusion. 91

*Doll.* Before God, tis excellent, and Ile maintaine the suite to be honest.

*Sher.* well, say tis read, what is your further meaning in the matter?

*Geo.* what? marie list to me. No doubt but this will store vs with freends enow,  
 whose names we will (clos)ely keepe in writing, and on May day next in the  
 morning weele goe foorth a Maying, but make it the wurst May day for  
 the straungers that euer they sawe: how say ye? doo ye subscribe, or are ye  
 faintharted reuolters

*Doll.* Holde thee George Bettes, ther's my hand and my hart, by the Lord Ile make  
 a Captaine among ye, and doo somewhat to be talke of for euer after. 100

73 Dyce supplies *our proceeding* after *to*  
 75 there is a slight trace of letters at the beginning of this line: Dyce marks one line lost at the turn of  
 the page.

76 &c. page covered with tracing paper. 76 (?)—106 marked for omission; 104-6 perhaps in error.

76 Dyce supplies *re* before *forme* 79 reads] Dyce as if supplied.

79-80 the ends of these lines are obscured by blot in T's note which shows through from recto.

80 *passion*] damaged. 87 *of*] *o* altered? 96 *foorth*] Dyce *foorth*

*Wil.* My maisters, ere we parte, lets freendly goe and drinke together, and sweare true secrecie vppon our liues.

*Geo.* There spake an Angell, come, let[s] vs along then. ————— *exeunt.*

An Arras is drawne, and behinde it (as in Sessions) sit the L. Maior, Iustice *Suresbie*, and other Iustices, Sheriffe Moore and the other Sherife sitting by, *Smart* is the Plaintife, *Lifter* the prisoner at the barre.

*L. Mai.* Hauing dispatche our weightier businesses,

we may giue eare to pettie felonies,  
M<sup>r</sup>. Sheriffe Moore, what is this fellowe?

*Moore.* My Lord, he stands indyted for a pursse,  
he hath bin tryed, the Iurie is together.

110

*L. Mai.* who sent him in?

*Sure.* That did I my Lord,  
Had he had right, he had bin hangd ere this,  
the only captayne of the cutpursse crewe.

*L. Mai.* what is his name?

*Sure.* As his profession is, Lifter my Lord,  
one th(at) c(an) lift a pursse right c(unn)ingly.

*L. Mai.* An(d is that) he accuses him?

*Sure* Th(e s)ame my Lord, whom, by your honors leaue,  
I (mu)st say somewhat too, because I finde,  
in some respectes he is well woorthie blame.

120

*L. Mai.* Good M<sup>r</sup>. Iustice Suresbie speake your minde,  
we are well pleasse to giue you audience.

*Sure.* Heare me *Smart*, thou art a foolish fellowe,  
If *Lifter* be conuicted by the lawe,  
As, I see not how the Iurie can acquit him :  
Ile stand too't, thou art guiltie of his death.

*Moore.* My Lord, thats woorthie the hearing.

*L. Mai.* Listen then good Maister Moore.

130

103 *let*] a final *s* has been crossed out in different (possibly modern) ink, cf. II 264.

104 Scene ii.

106 Dyce supplies *Recorder, Officers.* after *barre.* 110 *indyted*] Dyce *indited*

111 in the left margin is a word in what seems to be modern ink ; apparently *Lanehā* but the *ane* is doubtful (cf. p. xx).

112 *L. Mai.*] Dyce *Mai*

118 *pursse*] Dyce *purse*

*Sure.* I tell thee plaine, it is a shame for thee,  
with such a sum to tempte necessitie.

No lesse then ten poundes Sir, will serue your turne,  
to (c)arie in your pursse about with ye,  
to crake and brag in Tauernes of your monie.

I promise ye, a man that goes a broade,  
with an intent of trueth, meeting such a bootie  
may be prouokte to that he neuer meante.

what makes so many pilferers and fellows,  
but such fond baites that foolish people lay :  
to tempt the needie miserable wretche.

140

(ten) poundes, odd monie, this is a prettie sum,  
to (bea)re about, whic(h were) more safe at home,

(fore God twere well to fine y)e as much more

/ Lord Maior and Moo(re  
whisper.

to the releefe of the po )soners,

to teache ye be your ow)ne.

rightlie) seru'de

*Moore.* Good my Lord, soothe a ( for once  
only to trye conclusions in this case

FOL. 4<sup>a</sup>

L. Maior Content good M<sup>r</sup>. Moore. / weele rise awhile,  
And till the Iurie can returne their verdict  
walke in the garden : how saye ye Iustices?

151

All. we like it well my Lord, weele followe ye.

/ ex. L. Maior and Iust(ices  
/ ex. Smart.

*Moore.* Nay Plaintife, goe you too, And Officers,  
stand you aside, and leaue the prisoner  
to me awhile: *Lifter*, come hether.

*Lift.* what is your woorships pleasure?

*Moore.* Sirra, you knowe that you are knowne to me  
And I haue often sau'de ye from this place

160

140 *that*] damaged.

141 *miserable*] middle letters damaged.

142 *this*] damaged.

145 Dyce supplies *ore pri* between *po* and *soners*,

148 no traces of this line remain; what look like such probably show through from recto: but the space would suggest that there was another line on the page, and Dyce shows the loss of one at the turn of the leaf.

149 &c. page covered with tracing paper.

154 *followe*] Dyce *follow*



- since first I came in Office: Thou seest beside,  
that Iustice Suresbie is thy heauie freend,  
for all the blame that he pretends to Smarte :  
for tempting thee with such a summe of monie.  
I tell thee what, deuise me but a meanes,  
to pick or cutt his pursse, and on my credit  
and as I am a christian and a man  
I will procure thy pardon for that Ieast.

*Lift.* Good M<sup>r</sup>. Shreeue, seeke not my ouerthrowe,  
you knowe Sir, I haue manie heauie freends  
and more endictments like to come vpon me.  
you are too deepe for me to deale withall,  
you are knowne to be one of the wisest men that is in England.  
I pray ye M<sup>r</sup>. Sheriffe, goe not aboute  
to vndermine my (life)

170

*Moore.* *Lifter*, I am tru(e subiect to) my King,  
thou much mist(akste) me and for thou shalt not thinke,  
I meane by this to hurt thy life at all:  
I will maintaine the act when thou hast doone it.  
Thou knowest there are such matters in my hands,  
as if I pleasde to giue them to the Iurie:  
I should not need this way to circumuent thee.  
All that I aime at, is a merrie iest:  
performe it *Lifter*, and expect my best.

180

*Lift.* I thanke your woorship, God preserue your life.  
But M<sup>r</sup>. Iustice Suresbie is gon in,  
I knowe not how to c(om)e neere where he is.

*Moore.* Let me alone for that, Ile be thy setter,  
Ile send him hether to thee presently,  
vnder the couller of thine owne request,  
of priuate matters to acquainte him with.

190

*Lift.* If ye doo so Sir, then let me alone  
ffortie to one but then his pursse is gon.

*Moore.* well said, but see that thou diminish not

one penie of the monie, but giue it me,  
It is the cunning act, that credits thee.

*Lift.* I will, good M<sup>r</sup>. Sheriffe, I assure ye.

———— *ex. Moore.*

I see the purpose of this Gentleman  
is but to check the fol(lie) of the Iustice,  
for blaming oth(er)s in a desperate case,  
wher~~in~~ hims(elfe) may fall as soone as any

200

To saue my life it is a (goo)d aduenter :

Silence there hoe : now <d>ooth the Iustice enter. / Ent. Iust. Suresbie.

*Sure.* Now Sirra, now what is your will with me?

wilt thou discha(rge thy co)nsience like an honest man?  
what sayst to <me sirr>a be breefe be breef.

*Lift.* As breefe Sir as <I can>

If ye stand f(ay)re, I will be bre(ef)e anon. ————— aside.

*Sure.* Speake out and mumbl(e n)ot, wh(a)t saist thou Sirra?

*Lift.* Sir, I am chargde as God shall be my comforte  
with more then's true

210

*Sure.* Sir Sir, ye are indeed, with more then's true,

for you are flatly chargde with felonie.

you'r chargde with more then trueth and that is theft,

more then a true man should be chargde withall

Thou art a varlet, that's no more then true,

Trifle not with me, doo not, doo not Sirra,

confesse but what thou knowest, I aske no more.

*Lift.* There be Sir, there be, ift shall please your woorship,

*Sure.* There be varlet what be there, tell me what there be?

220

Come off or on, there be, what be there, knaue?

*Lift.* There be Sir diuers very cunning fellowes,

that while you stand and looke them in the face :

will haue your pursse.

*Sure.* Th'art an honest knaue.

tell me what are they? where they may be ca(ug)ht

I, those are they I looke for.

*Lift.* you talke of me Sir  
 Alas I am ⟨a⟩ punie: t(her)'s one indeed,  
 goes by ⟨my name he puts downe all for purses

230

as familiare as thou wilt my knaue  
 tis) this I long to ⟨k⟩nowe.

FOL. 4<sup>b</sup>

*Lift* And) you shall haue your longing ere ye goe. ——— aside  
 This fellowe Sir, perhaps will meete ye thus,  
 Or thus, or thus, and in kinde complement, / action  
 pretend acquaintaunce, somewhat doubtfully,  
 And these embraces serue.

*Sure.* I marie *Lifter*, wherfore serue they? / shrugging gladly.

*Lift* Only to feele  
 whether you goe full vnder saile or no,  
 Or that your lading be aboard your Barke.

242

*Sure.* In playner English *Lifter*, if my pursse be storde or no?

*Lift.* ye haue it Sir.

*Sure.* Excellent, excellent.

*Lift.* Then Sir, you cannot but for manners sake,  
 walke on with him, for he will walke your way:  
 Alleading either you haue much forgot him,  
 or he mistakes you.

250

*Sure.* But in this time has he my pursse or no?

*Lift.* Not yet Sir, fye: / No nor I haue not yours. / Ent. Lord Maior &c.  
 But now we must forbear, my Lords returne.

*Sure.* A murren on't: *Lifter*, wee le more anon.

I, thou sayst true, there are shrewde knaues indeed / he sits downe.

230 Dyce shows two whole lines missing between this and 233; since 233 corresponds on the verso with 149 on the recto, and the latter is almost certainly the first line on the page, the hiatus may be taken as occurring at the lower edge, though a trace of 231 only is visible. Dyce supplies the speaker's name, *Sure.* to l. 232, but this is evidently a mere guess: it seems more probable that the new speech began on the verso with 233.

233 &c. page covered with tracing paper.

252 nor] interlined. & Dyce adds *Aside*. (referring to the second half of the line), but it is not in the MS. He also places S.D. after 253.

But let them gull me, widgen me, rooke me, foppe me,  
yfaith yfaith, they are too sh(ort for) me.  
knaues and fooles meete w(hen pursse)s goe,  
wise men looke to their pursses w(ell) enough.

*Moore.* Lifter, is it doone?

*Lift.* doone M<sup>r</sup>. Shreeue, and there it is.

*Moore.* Then builde vppon my woord, Ile saue thy life.

*Recor.* Lifter, stand to the barre,

the Iurie haue returnd thee guiltie, thou must dye,  
according to the custome, looke to it M<sup>r</sup> Shreeue.

L. Maior. Then Gentlemen, as you are wunt to doo,  
because as yet we haue no (buri)all place,  
what charitie your meaning(s) to bestowe,  
toward buriall of the prisoners now condemnde  
let it be giuen, there is first for me.

*Recor.* And thers for me.

*Another.* And me.

*Sure.* Bodie of me my pursse is gon.

*Moore.* Gon Sir? what heere? how can that be?

L. Maior. Against all reason, sitting on the benche?

*Sure.* Lifter, I talkte with you, you haue not lifted me? ha?

*Lift.* Suspect ye me Sir? Oh what a world is this?

*Moore.* But heare ye M<sup>r</sup>. Suresbie, are ye sure  
ye had a pursse about ye?

*Sure.* Sure M<sup>r</sup>. Shreeue, as sure as you a(r)e there,  
and in it seauen poundes odd mo(nie) on my faith.

*Moore.* Seauen poundes odd monie? (w)hat were you so madd,  
beeing a wiseman, and a Ma(gis)trate  
to trust your pursse with suc(h a) liberall sum.  
Seauen poundes, odd monie (f)ore G(od it) is a shame:  
with such a summe to tempt (necessi)tie,  
I promise ye, a man that go(es abroade)  
with an intent of tr(u)eth, meeting (suc)h a bootie,

260

} aside.

270

280

- may be prouokte to t(h)at he neuer tho(u)ght.  
 what makes so man(y) pilferers and fellons,  
 but these fond baite(s) that foolish people lay:  
 to tempte the needie misera(ble) wretche  
 Should he be taken now that has your pursse,  
 Ide stand too't, you are guiltie of his death,  
 for questionlesse, he would be cast by lawe.  
 Twere a good deed to fine ye as much more  
 to the releefe of the poore prisoners,  
 to teache ye lock your monie (vp) at home.

*Sure.* well M<sup>r</sup>. Moore y(ou a)re a merie man,  
 I finde ye Sir, I finde ye well enough.

300

*Moore.* Nay, ye shall see Sir, trusting thus your monie,  
 and Lifter here in triall for like case,  
 But that the poore man is a prisoner,  
 it would be now suspected that he had it.  
 Thus may ye see what mischeefe often comes:  
 by the fond cariage of such needlesse summes.

*L. Maior.* Bele(e)ue me M<sup>r</sup>. Suresbie, this is straunge,  
 you beeing a man so setled in assuraunce,  
 will fall in that which you condemnd in other.

*Moore.* w(el)l M<sup>r</sup>. S(uresbie) the(re)s (your) pursse aga(y)ne,  
 (and all your monie feare nothing of) M(oor)e  
 wisdomes still the doore).

310

Enter the Earles of *Shrewes(burie and Surrie Sir Thomas Palmer FOL. 5<sup>a</sup>*  
 and Sir *Roger Cholmeley.*

*Shrew.* My Lord of Surrey, and Sir Thomas Palmer,  
 might I with pacience tempte your graue aduise.  
 I tell ye true, that in these daungerous times,  
 I doo not like this frowning vulgare brow.

289 *prouokte*] Dyce *wrought*

313 Dyce indicates the loss of one line: there is room enough, though no trace remains.

314 Scene iii.

314 &c. page covered with tracing paper.

316-23 marked with a line and also a large cross by T.

317 *advise.*] period doubtful, perhaps query-mark.

*MEND Y<sup>re</sup>* My searching eye did neuer entertaine,  
a more distracted countenance of greefe  
then I haue late obseru'de  
in the displeased cōmons of the Cittie. 320

*Sur.* Tis straunge, that from his princely clemencie,  
So well a tempred mercie and a grace,  
to all the Aliens in this fruitefull land,  
that this highe-creasted insolence should spring,  
from them that breathe from his maiestick bountie,  
that fatned with the trafficque of our country:  
alreadie leape into his subiects face. 330

*Pal.* yet *Sherwin* hindred to commence his suite  
against *de Bard*, by the Ambassadour  
by supplication made vnto the King.  
who hauing first entic'de away his wife,  
and gott his plate, neere woorth foure hundred pound,  
to greeue some wronged Cittizens, that found,  
this vile disgrace oft cast into their teeth:  
of late sues *Sherwin*, and arrested him  
for monie for the boording of his wife.

*Sur.* The more *Knaue Bard*, that vsing *Sherwins* goods, 340  
dooth aske him interest for the occupation:  
I like not that my Lord of Shrewesburie.  
Hees ill bested, that lends a well pac'de horsse,  
vnto a man that will not finde him meate.

*Cholme.* My Lord of Surrey will be pleasant still.

*Pal.* I beeing then employed by your honors  
to stay the broyle that fell about the same,  
wher by perswasion I enforc'de the wrongs,  
and vrgde the greefe of the displeased cittie:  
He answerd me and with a sollemne oathe  
that if he had the Maior of Londons wife,  
he would keepe her in despite of any [Englishe] mā 350

- Sur.* Tis good Sir Thomas then for you and me,  
 your wife is dead, and I a Batcheler  
 If no man can possesse his wife alone,  
 I am glad Sir Thomas Palmer I haue none.
- Cholme.* If a take my wife, a shall finde her meate.
- Sur.* And reason good (Sir *Roger Cholmeley*) too.  
 If these hott ffrenchemen needsly will haue sporte,  
 they should in kindnesse yet deffraye the charge. 360  
 Tis hard when men possesse our wiues in quiet :  
 and yet leaue vs in to discharge their diett.
- Shrew.* My Lord, our Catours shall not vse the markett,  
 for our prouision, but some [straunger] LOMBARD now :  
 will take the vittailles from him he hath bought.  
 A Carpenter, as I was late enformde,  
 who hauing bought a paire of dooues in Cheape,  
 immediatly a [ffrencheman] LOMBARD tooke them from him,  
 and beat the poore man for resisting him.  
 And when t(h)e fellowe did complaine his wrongs : 370  
 he was seuerely punis(h'd)e for his labour.
- Sur.* But if the Englishe blood be once but vp,  
 as I perceiue theire harts alreadie fu(ll)  
 I feare me much, before their spleenes <be> coolde,  
 some of these saucie Aliens for their pride,  
 will pay for't soundly, wheresoere it lights.  
 this tyde of rage, that with the Eddie striues :  
 I feare me much will drowne too manie liues.
- Cholme.* Now afore God, your honors, pardon me,  
 men of your place and greatnesse, are to blame, 380  
 I tell ye true my Lords, in that his Maiestie  
 is not informed of this base abuse,  
 and dayly wrongs are offered to his subiects  
 ffor if he were, I knowe his gracious wisdom, / Enter a Messenger  
 would soone redresse it.

364 *lombard*] interlined by T.      368 *Lombard*] interlined by T.  
 372-85 marked with a line, and 372-8 with a cross as well ; both apparently by T.

*Shrew.* Sirra, what newes?

*Cholme.* None good I feare

*Mess.* My Lord, ill newes, and wursse I feare will followe  
if speedily it be not lookte vnto.

The Cittie (i)s in an vproare and the Maior,  
is threatned if he (come ou)t of his (house

( a) number poo(re artifi

390

fearde what this) would come vnto.

FOL. 5<sup>b</sup>

this) followes on the doctours publishing

) the bill of wrongs in publique at the Spittle.

*Shrew.* that doctor Beale may chauce beshrewe himselfe  
for reading of the bill

*Pal.* Let vs goe gather forces to the Maior,  
for quick suppressing this rebellious route.

400

*Sur.* Now I bethinke my selfe of Maister Moore,  
one of the Sheriffes, a wise and learned Gentleman,  
and in especiall fauour with the people.  
He backt with other graue and sober men,  
may by his gentle and perswasive speeche  
perhaps preuaile more then we can with power.

*Shrew.* Beleeue me, but your honor well aduises.

Let vs make haste, or I doo greatly feare:

some to their graues this mornings worke will beare. *exeunt.*

ENTER LINCOLNE | Enter *Lincolne, Bettes, Williamson, Sherwin* and other armed, doll in a shirt(  
BETTS WILLIAMSON | of Maile, a head piece, sword and Buckler, a crewe attending.

DOLL. | *Doll.* Peace there I say, heare Captaine Lincolne speake,  
| Keepe silence, till we knowe his minde at large.

412

388-(?) 393 marked for omission.

388 *wursse*] Dyce *wurse*

392 Dyce supplies *cers* after *artifi*

393 Dyce indicates the loss of one line: no trace remains, but even more may have disappeared.

394 &c. page covered with tracing paper.

395 *doctours*] Dyce *doctors*

408 *haste*] interlined.

or] Dyce *for*

410 Scene iv.

410-12 marginal direction by C.

410 Dyce supplies *two* before *Bettes*

412-52 marked for omission. Dyce does not print this scene, but gives variants from it in the revised version,  
II 1-64 (fol. 7<sup>a</sup>).



*All.* Agreed, agreed, speake then braue Captaine Lincolne.

*Lin.* Come gallant bloods, you, whose free soules doo scorne  
to beare th'enforced wrongs of Aliens.

Add rage to resolution, fire the houses  
of these audacious straungers. This is St. Martins  
and yonder dwelles *Mewtas* a wealthie Piccarde, at the greene gate,  
*De Barde, Peter van Hollock, Adrian Martine,*  
with many more outlandish fugitiues.

420

Shall these enioy more priueledge then we  
in our owne countrie? lets then become their slaues.

Since iustice keeps not them in greater awe  
weele be our selues rough ministers at lawe.

*All.* ffire the houses, fire the houses.

*Doll.* I, for we may as well make bonfires on May day, as at Midsommer, weele  
alter the day in the Calender, and set it downe in flaming letters.

*Sher.* Stay, that would much endaunger the whole Cittie  
wherto I would not the least preiudice

430

*Doll.* No nor I neither, so may mine owne house be burnd for companie, Ile tell  
ye what, weele drag the straungers out in to Moore feildes, and there bumbast  
them till they stinck againe.

*Geo.* Let some of vs enter the straungers houses,  
and if we finde them there, then bringe them foorth. / ex. some and Sher.

*Doll.* If ye bringe them foorth before ye finde them, Ile neuer allowe of that.

*Will* Now Lads, how shall we labour in our safetie?

I heare the Maier hath gathered men in Armes  
and that Sheriffe Moore an houre agoe receiu'de  
some of the priue Councell in at Ludgate,  
fforce now must make our peace or else we fall  
twill soone be knowne we are the principall

440

*Doll.* And what of that? if thou bee'st afrajd husband, goe home againe and hide  
thy head, for by the Lord Ile haue a little sporte now I am at it.

*Geo.* Lets stand vppon our Guard, and if they come  
receiue them as they were our enemies.

/ En: Sher. & the rest.

418-21 a large cross in left margin, possibly by B (cf. II 18-20).

435 *Sher.*] Dyce *Sherwin*

441 *must*] interlined.

432 *bumbast*] *st* damaged.

- Lin.* How now? haue ye found anie?  
*Sher.* Not one, th'are fled.  
*Lin.* Then fire the houses, that the Maior beeing busie,  
 about the quenching of them, we may scape. 450  
 Burne downe their kennelles let vs s( ) away,  
 least that this prooue to vs an ill May daye. ————— *exeunt.*
- Enter <t>hree or foure Prentises of trades, with a paire of Cudgelles.  
*Harry.* Come, lay downe the Cudgelles. / Hoh Robin, you met vs well at Bunhill, & 451  
 haue you with vs a Mayng this morning?  
*Robin.* ffaith Harrie, the head drawer at the Miter by the great Conduite, calld me vp,  
 and we went to breakefast into S<sup>t</sup> Annes lane. But come, who beginnes?  
 In good faith I am cleane out of practise: when wast at Garrets schoole Harrie?  
*Har.* Not this great while, neuer since I brake his vshers head, when he plaid his s<cho>l-  
 lers prize at the Starre in Bread streete, I vse all to George Philpots at D<ow  
 gate, hees the best back sworde man in England.  
*Kit.* Bate me an Ace of that, quoth Bolton. 462  
*Har.* Ile not bate ye a pinne on't Sir, for, by this cudgell tis true.  
*Kit.* I will cudgell that oppinion out of ye: did you breake an vshers head Sir?  
*Har.* I marie did I Sir.  
*Kit.* I am very glad on't, you shall breake mine too and ye can.  
*Har.* Sirra, I pre thee what art thou?  
*Kit.* w<hy>, I am a Prentise as thou art, seest thou now: Ile play with thee at blunt<  
 > <heere> in Che<ape>side, and wh<en> t<ho>u hast doone, if thou beest angrie, Ile fight<  
 > <with thee at in Moore feildes> I ha<ue> a swoord to serue my turne in a fa<uor  
 > com<e> Iulie, <to> seru<e>

472

[Here one or more original leaves are lost.]

450 of] doubtful, possibly at

451 kennelles] s doubtful. s . . . .] badly damaged, apparently *straighte* or *strait*

453 Scene v.

454-(?)472 marked for omission. 468 at] interlined.

470 Dyce supplies *sharpe* after at

472 Dyce indicates the loss of one line: no trace remains, but even more may have disappeared.

FOL. 10<sup>a</sup>

To persist in it, is present (deat)h. bu(t if) you yee(ld yourselues), no doubt, what (punish  
ment you (in simplicitie haue incurred, his highnesse in mercie will moste (graciously  
pardon.

*All.* we yeeld, and desire his highnesse mercie.

/they lay by their weapo(

*Moore.* No doubt his maiestie will graunt it you  
But you must yeeld to goe to seuerall prisons,  
till that his highnesse will be further knowne.

*All.* Moste willingly, whether you will haue vs.

\*480

*Shrew.* Lord Maior, let them be sent to seuerall prisons,  
and there in any case, be well intreated.

My Lord of Surrie, please you to take horsse,  
and ride to Cheape side, where the Aldermen,  
are with their seuerall companies in Armes.  
will them to goe vnto their seuerall wardes,  
bothe for the stay of further mutinie,  
and for the apprehending of such persons :  
as shall contend.

*Sur.* I goe my noble Lord.

ex. *Sur.*

\*490

*Shrew.* weele straite goe tell his highnesse these good newes.  
withall (Shreeue Moore) Ile tell him, how your breath :  
hath ransomde many a subiect from sad death.

—— ex. *Shrew. & Cholm*(

*L. Maior.* Lincolne and Sherwine, you shall bothe to Newgate,  
the rest vnto the Counters.

*Pal.* Goe, garde them hence, a little breath well spent,  
cheates expectation in his fairst euent.

*Doll.* well Sheriffe Moore, thou hast doone more with thy good woordes, then all they  
could with their weapons : giue me thy hand, keepe thy promise now for the Kings par(  
don, or by the Lord Ile call thee a plaine Conie catcher.

\*500

*Lin.* ffarewell Shreeue Moore, and as we yeeld by thee

473 For fols. 6-9 see later among Additions.

473 Scene vi.

473-5 marked for omission.

474 (*in*) sic, parenthesis not closed. *highnesse*] the letters *ness*, still legible in the facsimile, are now broken  
away in the MS. *will*] *ll* altered from *se*

483 *take*] *k* altered? 499 *me*] interlined.

so make our peace, then thou dealst honestly. ——— they are led away.

L. Maior. Maister Shreeue Moore, you haue preseru'de the Cittie,  
from a moste daungerous fierce cōmotion.  
ffor if this limbe of riot heere in S<sup>t</sup> Martins,  
had ioynd with other braunches of the cittie,  
that did begin to kindle, twould haue bred,  
great rage, that rage, much murder would haue fed.

[Pal.] not Steele but eloquence hath wrought this good.

[Sh.] you haue redeemde vs from much threatned blood.

\*510

Moore. My Lord, and bretheren, what I heere haue spoke,  
my countries looue, and next, the Citties care :  
enioynde me to, which since it thus preuailes,  
thinke, God hath made weake Moore his instrument,  
to thwart seditions violent intent.  
I thinke twere best my Lord, some two houres hence,  
we meete at the Guilde hall, and there determine,  
that thorow euery warde, the watche be clad  
in Armour, but especially prouide  
that at the Cittie gates, selected men,  
substantiall Cittizens doo warde to night,  
for feare of further mischeife.

\*520

L. Maior. It shall be so.

but yond me thinks my Lord of Shrewesburie.

Ent. Shrew.

Shrew. My Lord, his maiestie sends loouing thankes,  
to you, your bretheren, and his faithfull subiects  
your carefull Cittizens. But M<sup>r</sup>. Moore, to you,

502 there is a marginal addition by B referred to this place by a guiding line :

clo I and saue vs from the gallows eles a deales debble | honestlye  
(*a deales debble*) Dyce *a deuiles debble* which he interprets as 'a devil's dibble' though the sense of this is not  
apparent. *deales* is very probably on graphic grounds and is supported by \*502. *debble* or *dobble* seems most  
likely a corruption of *devil* used adverbially.)

The addition is now written down the right margin : a first attempt to write it across the margin above the S.D.  
in \*502 failed and was smudged out.

506 *ioynd*] Dyce *ioind*

509-10 marked for omission. Dyce prints these lines without comment as part of the Lord Mayor's speech.

510 the speaker's name was presumably *Shrew.* who is not on the stage; hence perhaps the omission.  
*threatned*] second *t* altered? 515 *seditions*] might be *seditious* 522 *mischeife*] *ei* altered?

523 the rules round the S.D. may have been added by C.

a rougher, yet as kinde a salutation,  
 your name is yet too short, nay, you must kneele,  
 a Knights creation is thys Knightly steele.  
 Rise vp Sr. Thomas Moore.

\*530

*Moore.* I thanke his highnesse for thus honoring me.

*Shrew.* This is but first taste of his princely fauour,  
 for it hath pleased his high maiestie,  
 (noating your wisdom and deseruing meritt,)  
 to put this staffe of honor in your hand,  
 for he hath chose you of his priuie Councell.

*Moore.* My Lord, for to denye my Soueraignes bountie,  
 were to drop precious stones into the heapes  
 whence first they came, [from whence they'd nere returne,]  
 to vrdege my imperfections in excuse,  
 were all as stale as custome. No my Lord,  
 my seruice is my Kings, good reason why:  
 since life or death hangs on our Soueraignes eye.

\*540

L. Maior. His maiestie hath honord much the cittie  
 in this his princely choise.

*Moore.* My Lord and bretheren,  
 though I (departe for m)y looue (sha)ll rest

(I now must) sleepe (in courte), sounde sleepes forbear,  
 the Chamberlain to state is publike care.  
 yet in this rising of my priuate blood:

FOL. 10<sup>b</sup>

\*552

ENTER CROFTS my studious thoughts shall tend the citties good. / Ent. Croftes

*Shrew.* How now Croftes? what newes?

Croftes. My Lord, his highnesse sends expresse commaunde,  
 that a record be entred of this riott,

539 *were*] first *e* altered from *h* 544 pencil cross at end.

548 there are some traces of darker ink about the middle of the lacuna, which probably indicate a deletion.

549 Dyce indicates the loss of a line: there is no trace, but it must presumably have occurred at the bottom of the page.

551 *Chamberlain*] the *C* which is still legible though damaged in the facsimile has disappeared wholly from the MS.

553 S.D. in left margin added by C.

And that the cheefe and capitall offendours  
be theron straite arraignde, for him selfe intends  
to sit in person on the rest to morrowe  
at westminster.

\*560

*Shrew.* Lord Maior, you heare your charge.  
Come good Sir Thomas Moore, to Court let's hye  
you are th'appeaser of this mutinie.

*Moore.* My Lord farewell, new dayes begets new tides  
Life whirles bout fate, then to a graue it slydes. ——— *exiunt* seuerally.

Enter M<sup>r</sup>. Sheriffe, and meete a Messenger.

*Sheriff.* Messenger, what newes?

*Mess.* Is execution yet performde?

*Sheriff.* Not yet, the Cartes stand readie at the stayres,  
and they shall presently away to Tibourne.

\*570

*Messe.* Stay M<sup>r</sup>. Shreeue, it is the Councelles pleasure,  
for more example in so bad a case,  
a Iibbit be erected in Cheapside,  
hard by the Standerd, whether you must bring  
*Lincolne*, and those that were the cheefe with him,  
to suffer death, and that immediatly.

/ Ent. Officers  
*ex.* Mess.

*Sheriff.* It shalbe doone Sir. Officers, be speedie  
call for a Iibbit, see it be erected,  
others make haste to Newgate, bid them bring,  
the prisoners hether, for they heere must dye,  
Away I say, and see no time be slackt.

\*580

*Off.* we goe Sir.

*Sheriff.* Thats well said fellowes, now you doo your dutie ——— *ex.* some seuerally, others  
God for his pittie help these troublous times set vp the Iibbit  
The streetes stopte vp with gazing multitudes,  
commaund our armed Officers with Halberds,  
make way for entraunce of the prisoners.

566 Scene vii. Dyce supplies *with Officers* after *Sheriffe*

568 there is a small cross in the same ink as the text before the speaker's name.

575-6 Dyce omits S.D.

577 Dyce supplies S.D. *Ex. Mess.* after *Sir*.

580 *heere*] Dyce *here*

583-96 marked for omission.

583 *others*] s covered by mounting paper.

- Let proclamation once againe be made,  
that euery housholder, on paine of deathe  
keep in his Prentises, and euery man,  
stand with a weapon readie at his doore,  
as he will answere to the contrary. \*590
- Off. Ile see it doone Sir. — *exit.* enter another Officer.
- Sheriffe. Bring them away to execution,  
the writt is come abooue two houres since,  
the Cittie will be fynde for this neglect.
- Off. Thers such a preasse and multitude at Newgate,  
they cannot bring the Cartes vnto the stayres  
to [bring] take the prisoners in.
- Sheriff. Then let them come on foote, \*600  
we may not dally time with great cōmaund.
- Off. Some of the Benche Sir, thinke it very fit  
that stay be made, and giue it out abroad  
the execution is deferd till morning,  
And when the streetes shall be a little cleerd,  
to chaine them vp, and suddenly dispatch it. / The Prisoners are brought  
in well guarded.
- Sheriff. Stay, in meane time me thinks they come along.  
See, they are comming, so, tis very well.  
Bring Lincolne there the first vnto the tree.
- Lin. I knewe the first Sir, did belong to me. — CLO. I FOR I CRY LAG \*610  
This the olde prouerbe now compleate dooth make, SIR  
that Lincolne should be hangd for Londons sake.  
A Gods name, lets to woorke : ffellowe, dispatche, / he goes vp.  
I was the formoste man in this rebellion  
and I the formoste that must dye for it.

597 *preasse*] Dyce *presse*      598 *vnto*] Dyce *onto*      599 *bring*] *g* unfinished.  
602 cross as in \*568.      605 *be*] interlined.      606 *brought*] *ht* covered by mounting paper.  
607 *Stay, in*] *in* possibly deleted.  
610-11 marginal addition by B. An attempt was first made to write the addition immediately  
opposite \*609, but this was smudged out: the words *clo I cry Lag* are however still clearly visible.  
610 *lag*] Dyce printed *lug* which is equally possible as far as the form of the letter is concerned: *lag*  
however is clearly right on the ground of sense and is supported by the deleted first attempt which has  
*Lag* quite clearly.  
613 *lets*] Dyce *let vs*

Doll. Brauely *John Lincolne*, let thy death expresse,  
that as thou liu'dst a man, thou dyedst no lesse.

*Lin.* *Doll williamson*, thine eyes shall wnesse it.  
Then to all you that come to viewe mine end,  
I must confesse, I had no ill intent,  
but against such as wrongd vs ouer much.  
And now I can perceiue, it was not fit,  
that priuate men should carue out their redresse,  
which way they list, no, learne it now by me  
obedience is the best in eche degree.  
And asking mercie meekely of my King,  
I paciently submit me to the lawe.  
But God forgiue them that were cause of it.  
and as a Christian, truely from my hart:  
I likewise craue <they> wo<uld forgiue me> too.

\*620

\*630

that others by example <of the same>  
hencefoorth be warned <to> attempt the like  
gainst any alien that repaireth heth(er)  
fare ye well all, the next time that we meete  
I trust in heauen we shall eche other greete.

FOL. 11<sup>a</sup>

Doll. ffarewell *John Lincolne*, say all what they can:  
thou liu'dst a good fellowe, and dyedst an honest man.

/ he leapes off

Sheriff. Bring *williamson* there forwarde.

CLO WOLD I WEARE SO  
FARRE ON MY IURNEY  
THE FIRST STRETCHES IS  
THE WORSTE ME THINKS

Doll. Good M<sup>r</sup>. Shreeue, I haue an earnest suite,  
and as you are a man deny't me not.

Sheriff. woman, what is it? be it in my power,  
thou shalt obtayne it.

\*642

Doll. Let me dye next Sir, that is all I craue,  
you knowe not what a comferte you shall bring  
to my poore hart to dye before my husband.

617 *dyedst*] *t* altered?

631 Dyce indicates the loss of a line, and some trace is visible.

632 &amp;c. page covered with tracing paper as far as 683 inclusive.

636 *heauen*] second *e* altered?

638-41 marginal addition by B.

641 *worste*] Dyce *werste*



Sheriff. Bring her to death, she shall haue her desire. —

Doll. Sir, your free bountie much contents my minde,  
Commend me to that good Shreeue M<sup>r</sup>. Moore,  
and tell him had't not bin for his perswasion,  
*John Lincolne* had not hung heere as he does.  
we would first haue lockt vp in Leaden hall,  
and there bin burnt to ashes with the roofe.

Sheriff. woman, what M<sup>r</sup>. Moore did, was a subiects dutie,  
and hath so pleasse our gracious Lord the King,  
that he is hence remoou'de to higher place,  
and made of Councell to his Maiestie.

Doll. well is he woorthie of it by my troth,  
an honest, wise, well spoken Gentleman,  
yet would I praise his honestie much more,  
if he had kept his woord, and sau'de our liues,  
but let that passe, men are but men, and so,  
woords are but wordes, and payes not what men owe.  
Now husband, since perhaps the world may say,  
that through my meanes thou comste thus to thy end:  
heere I beginne this cuppe of death to thee,  
because thou shalt be sure to taste no wursse,  
then I haue taken, that must goe before thee.  
what though I be a woman, thats no matter,  
I doo owe God a death, and I must pay him.  
Husband, giue me thy hand, be not dismayed,  
this charre beeing charde, then all our debt is payd.  
Only two little babes we leaue behinde vs,  
and all I can bequeathe them at this time,  
is but the looue of some good honest freend:  
to bring them vp in charitable sorte.  
what maisters, he goes vpright that neuer haltes,

CLO SIR AND I HAUE  
A SUITE TO YOU TOO  
WHAT IS YTT  
THAT AS YOU HAUE \*650  
HANGD LINCOLNE FIRST &  
WILL HANGE HIR NEXTE  
SO [THAT] YOU WILL NOTT  
HANGE ME AT ALL  
NAYE YOU SET OPE THE  
COUNTER GATES AND YO(U  
MUST HANGE THE FOLYE  
WELL THEN SO MUCH FOR Y<sup>T</sup>

\*660

\*670

647-58 marginal addition by B. Dyce supplies speakers' names, alternatively *Sher.* and *Clo.*, without indication that they are not in the MS.

652 Dyce supplies *bin* after *haue*

658 *he*] interlined. *y<sup>r</sup>*] Dyce *it*

657 Dyce supplies *for* after *hange folye*] Dyce *foly*

663 *payes*] Dyce *paies*

664 *Now*] Dyce *You*

and they may liue to mend their parents faultes.

*Will.* why well sayd wife, yfaith thou cheerst my hart,  
giue me thy hand, lets kisse, and so lets part.

/ he kisses her on the ladder. \*680

*Doll.* The next kisse williamson, shalbe in heauen.

Now cheerely Lads, George Bets, a hand with thee,  
and thine too Rafe, and thine good honest Sherwin.

Now let me tell the women of this towne,

No straunger yet brought doll to lying downe.

So long as I an Englishman can see,

Nor ffrenche nor dutche shall get a kisse of me.

And when that I am dead, for me yet say,

I dyed in scorne to be a straungers preye.

/ a great shout and noise.

*within.* Pardon, Pardon, pardon, pardon

Enter *Surrey*.

\*690

Roome for the Eale of Surrey, roome there roome.

*Sur.* Saue the mans life, if it be possible.

*Sheriff.* It is too late my Lord, hees dead alreadie.

*Sur.* I tell ye M<sup>r</sup>. Sheriffe, you are too forward,  
to make such haste with men vnto their death,  
I thinke your paines will merit little thankes  
since that his Highnesse is so mercifull,  
as not to spill the blood of any subiect.

*Sheriff.* My noble Lord, would we so much had knowen,  
the Councelles warrant hastened our dispatche,  
it had not else bin doone so suddenly :

\*700

*Sur.* Sir Thomas Moore humbly vppon his knee,  
did begge the liues of all, since on his woord  
they did so gently yeeld. The King hath graunted it,  
and made him Lord high Chauncellour of England,  
according as he woorthily deserues.

Since *Lincolnes* life cannot be had againe,

then for the rest, from my dread Soueraignes lippes,

I heere pronounce free pardon for them all.

*All.* God saue the King, God saue the King,

/ flinging (vp cappes

\*710

my good Lord Chauncellour and the Earle of Surrey.  
*Doll.* And doll desires it from her very hart,  
 Moores name may liue for this right noble part.  
 And w(hen)soere we talke of ill May day:  
 (praise Moore

*Sur.* I(n ho)pe his highnesse clemencie (and) mercie, FOL. 11<sup>b</sup>  
 w(h)ich in the armes of milde and meeke compassion  
 would rather clip you, as the loouing Nursse  
 oft dooth the waywarde Infant, then to leaue you,  
 to the sharp rodd of Iustice so to drawe you, \*720  
 to shun such lewde assemblies, as beget  
 vnlawfull riots and such trayterous acts,  
 that striking with the hand of priuate hate,  
 maime your deare countrie with a publique wounde.  
 Oh God, that mercie, whose maiestick browe,  
 should be vnwrinckled, and that awefull iustice,  
 which looketh through a vaile of sufferaunce  
 vppon the frailtie of the multitude  
 should with the clamours of outragious wrongs,  
 be stird and wakened thus to punishment. \*730  
 But your deserued death he dooth forgiue,  
 who giues you life, pray all he long may liue

*All.* God saue the King, God saue the King,  
 my good Lord Chauncellour and the Earle of Surrey. ————— *exeunt.*

(THIS)MUSTBENEWE A table beeing couered with a greene Carpet, a state Cushion on it,  
 (WRITT)EN and the Pursse and Mace lying thereon Enter Sir Thomas Moore and  
 his man Randall with him, attyred like him.

*Moore.* Come on Sir, are you readie?

714 *day :*] Dyce *daie*

715 the word after *Moore* is almost certainly *whose*: various other tall letters are visible, but nothing can be made out clearly: the line presumably rimed. The rule which presumably marked off the speech has disappeared.

716 &c. page covered with tracing paper as far as 760 inclusive.

726-30 (? for 725-30) marked for omission.

735 Scene viii a.

735-96 marked for omission and heavily crossed out.

735-6 the marginal note, which is now partly illegible, is in an uncertain hand, possibly B.

- Ran.* yes my Lord, I stand but vpon a fewe pointes, I shall haue doone presently,  
Is it your honors pleasure that I should [be] growe proude now? \*740
- Moore.* I, I must haue thee proude, or else thou'lt nere  
be neere allyed to greatnesse: obserue me Sir.  
The learned Clarke *Erasmus* is arriu'de  
within our Englishe Courte, this day I heare,  
he feasteth with an Englishe honourd Poett  
the Earle of Surrey, and I knowe this night  
the famous Clarke of *Roterdame* will visite  
Sir Thomas Moore, therfore Sir, act my parte,  
there, take my place furnishte with pursse and Mace.  
Ile see if great *Erasmus* can distiguish  
merit and outward ceremonie: obserue me Sirra, \*750  
Ile be thy glasse, dresse thy behaiour  
according to my cariage, but beware  
thou talke not ouermuch, for twill betray thee.  
who prates not oft, seemes wise, his witt fewe scan,  
whilste the tounge blabs tales of th'imperfect man.
- Ran.* I conceiue your Lordship, and haue learnde your shift so well, that I must needes  
be apprehensiue[ ]. The waites playes within
- Moore.* This Musique telles vs, that the Earle is come  
with learnde *Erasmus*. Now my Lord Chauncellour, \*760  
Act like a formall Player our graue parte.
- Ran.* I pray ye my Lord, let me cōmaund ye to leaue me, if I doo it not in kew, let  
your Lordship bannishe me from the wearing of a golde chaine for euer.
- Moore.* They come now, set thy countenance, act thy parte  
with a firme boldnesse, and thou winnest my hart. ————— exit  
Musique, enter *Surrey*, *Erasmus* and attendants.
- Sur.* Now great *Erasmus*, you approche the presence,  
of a moste learned woorthie Gentleman.  
This little Ile holdes not a truer freend

740 growe] interlined.

742 greatnesse:] n interlined.

745 honourd] Dyce honoured

748 act my] Dyce acting

757 Lordship] ship interlined.

749 furnishte] Dyce furnisht

758 apprehensiue.] some mark after the final e has been crossed out.

761-96 till lately covered by fol. 11\*: consequently not printed by Dyce.

- vnto the Artes: nor dooth his greatnesse add  
a feigned florishe to his woorthie meritt. \*770  
Hees great in studie, thats the statists grace,  
that gaines more reuerence then the outward place.
- Eras.* Reporte my Lord hath crost the narrow Seas,  
and to the seuerall partes of Christendome  
hath borne the fame of your Lord Chauncellour.  
I longd to see him, whom with loouing thoughts  
I in my studie oft haue visited.  
Is yond Sir *Thomas*?
- Sur.* It is *Erasmus*. \*780  
Now doo you viewe the honorablest Scholler,  
the moste religious Politician,  
the woorthiest Councillour that tends our state.  
That Studie is the generall watche of England,  
In it, the Princes safetie, and the peace,  
that shines vppon our cōmon weale, [is] are forgde.  
vppon the golden Anuile of his braine.  
who cures the Realme, such care attends the great,  
that minde and bodie must together sweate.
- Eras.* His Lordship hath some weightie busines sure, \*790  
for see, as yet he takes no notice of vs.  
I thinke twere best I doo my dutie to him  
in a short *Latine* speeche.
- Sur.* It will doo well,  
hees the best linguist that we haue in England.
- ) *Cum tua virtus, (amplissim( )doctissime que vir) (*

[Here one or more original leaves are lost.]

772 *statists*] *i* altered. 786 *are*] interlined. 792 *I thinke*] *I* doubtful. 793 *in*] doubtful.  
796 considerable traces, apparently of two further words, remain, but not enough to lead so far to the  
restoration of the reading. The word next after *vir* is almost entirely indecipherable, but may possibly  
end in *as*; the next probably begins *peruen*

Methinkes this straunge and Ruffinlike disguise,  
fits not the follower of a secretarie.

*Faulk.* My Lord, I weare my haire vppon a vow.

*Shrew.* But for no penaunce of your sinnes I feare.

†800

*Sur.* No, hees no haire-cloth man, though he weare haire.

*Moore.* ffaulkener, how long ist since you cutt your locks?

*Faulk.* Three yeares my Lord.

*Moore.* How long wilt be before your vow expire?

*Faulk.* As many yeares as since my haire was cut.

*Moore.* Sure, vowes are holy things, if they be made

to good intent, and Sir, you shall not say,  
you were compelde by me to breake your vowe.

But till the expiration of the same,

because I will not haue ye walke the streetes,

†810

for euery man to stand and wunder at,

I will cōmitt ye prisoner vnto Newgate.

Except meane time, your conscience giue you leaue,

to dispense with the long vow that you haue made

Away with him.

*Sur.* A Cell moste meete for such a votarie.

*Faulk.* well Sir, and I may perhaps be bailde er't be long, and yet weare my haire(

*Moore.* And Mr. Sheriff of London, ————— they lead him out :

heere in his highnesse name we giue you charge,

continuall watche be kept through out the cittie,

†820

for the suppressing of these mutinies.

And if heerafter any that belong,

either to my Lord of winchester or Elie,

doo come into your Cittie with a weapon,

or aboue two of either faction,

shall be seene walking in the streetes together

or meete in Tauerne or in Ordinarie,

they be cōmitted presently to prison.

797 For fols 11\*, 12, 13, 13\* see among Additions. Scene viii b.

797-876 heavily crossed out: there is no actual line down the edge.

822 heerafter] Dyce hereafter

- Sur.* And cause to be proclai<sup>m</sup>d about the Cittie,  
that no man whatsoeuer, that belongs,  
either to my Lord of winchester or Elie,  
doo walke without the liuerie of his Lord,  
either in cloke or any other garment,  
that notice may be taken of th'offenders. †830
- Moris.* God saue your honor my Lord Chauncellour. Enter Mr. Morris.  
*Moore.* welcome M<sup>r</sup> Morris, what newes Sir? & ex. *Sherif* and the rest.
- Moris.* I come moste humbly to entreate your honor,  
in the behalfe of a poore man of mine.
- Moore.* what, the votarie, that will not cut his haire,  
vntill the expiration of his vow? †840
- Moris.* My lord, bee<sup>i</sup>ng sorie for his rude behaiour,  
he hath cut his haire, and dooth conforme him selfe  
[to honest decencie] in his attire.
- Moore.* where is the fellow? I am glad to heare it.
- Moris.* heere my good Lord. Faukener is brought
- Moore.* you mock me surely, this is not the man.
- Faulk.* yes indeed my Lord, I am he.
- Moore.* Thou art not sure.  
the other was an vglie filthie knaue,  
thou, a good featurde and well fauourd man. †850  
why see what monsters you will make your selues,  
by cherishing a lothsome excrement,  
t'abuse the goodly ymage of a man,  
whom God did frame so excellent a creature.  
well, be a peaceable and ciuill man,  
I doo dischargd thee.
- Faulk.* I humbly thanke your honor.
- Moris.* And my selfe  
[shall rest moste] thankfull for this gracious fauour.
- Moore.* wilt please your honors now to keepe your way : †860  
I feare the Lordes are hindered by our stay. ——— exeunt Lordes.

834 *th'offenders.*] Dyce *the offenders* 840 *vow ?*] *v* altered? 843 *decencie*] *cenc* doubtful.  
849-76 till recently covered by fol. 13\*: consequently not printed by Dyce.

*Moris.* See Sir what your Ruffian tricks come too,  
you thinke the eye of wisdomes doo's not see,  
into the brainsick follies of vaine heades,  
but with your swaggering, you can bear't away.

*Faulk.* Sir, I confesse I haue bin much misgouernde,  
and led by ydle spleenes, which now I see,  
are like them selues, meere sottishe vanitie.  
when ( ) the Iayle I better ( ) lde to minde  
the graue rebukes of my Lord Chauncell(  
and lookte into my selfe with more res(  
then my rashe heate before would let m(  
I caused a Barber presently be sent f(  
and moou'de your woorship then ( ) for me.  
but when I fall into (  
casheere me (  
(

†870

Enter *St. Thomas Moore*, *Mr. Roper*, and Seruing men setting (stooles). FOL. 14<sup>b</sup>

*Moore.* Come my good fellowes, stirre, be dilligent,  
Sloth is an ydle fellowe, leaue him now,  
the time requires your expeditious seruice.  
Place me heere stooles, to set the Ladyes on.  
*Sonne Roper*, you haue giuen order for the banquet.

†880

*Ro.* I haue my Lord, and euery thing is readie.

/ Enter his Lady.

*Moore.* Oh welcome wife, giue you direction,  
how women should be plac'de, you knowe it best.  
ffor my Lord Maior, his bretheren, and the rest,  
Let me alone, men best can order men

*La.* I warrant ye my Lord, all shalbe well  
Ther's one without that staves to speake with ye,  
And bad me tell ye that he is a Player.

†890

*Moore.* A Player wife? one of ye bid him come in,  
Nay stirre there fellowes, fye, ye are to slowe.

ex. one.

863 *doo's*] 's inserted.

871-3 in each case the last letter is doubtful.

877 clear traces of this line appear under the mending paper, but it was probably the last of the page.

878 Scene ix.



See that your lights be in a readines,  
 the Banquet shalbe heere. Gods me Madame,  
 leaue my Lady Maiorresse? bothe of vs from the boord?  
 and my Sonne *Roper* too? what may our guests thinke?

La. My Lord, they are risen, and sitting by the fire.

Moore. why yet goe you and keepe them companie,  
 It is not meete we should be absent bothe. / *ex.* La. ent. Player. †900  
 welcome good freend, what is your will with me?

Player. My Lord, my fellowes and my selfe,  
 are come to tender ye our willing seruice,  
 so please you to commaund vs.

Moore. what, for a play, you meane?  
 whom doo ye serue?

Player. My Lord Cardinalles grace.

Moore. My Lord Cardinalls players? now trust me, welcome.  
 you happen hether in a luckie time,  
 to pleasure me, and benefit your selues. †910  
 The Maior of London, and some Aldermen,  
 his Lady, and their wiues, are my kinde guests  
 this night at supper. Now, to haue a play,  
 before the banquet, will be excellent,  
 how thinke you Sonne *Roper*?

Ro. Twill doo well my Lord,  
 and be right pleasing pastime to your guests.

Moore. I pre thee tell me, what playes haue ye?

Player. diuers my Lord: the Cradle of Securitie,  
 hit nayle o'th head, impacient pouertie, †920  
 the play of foure Pees, diues and Lazarus,  
 Lustie Iuuentus, and the mariage of witt and wisdom.

Moore. The mariage of witt and wisdom? that my Lads,  
 Ile none but that, the theame is very good,  
 and may maintaine a liberall argument.  
 To marie wit to wisdom, asks some cunning,  
 Many haue witt, that may come short of wisdom.

weele see how M<sup>r</sup>. Poet playes his part,  
and whether witt or wisdomes grace his arte.  
Goe, make him drinke, and all his fellowes too,  
how manie are ye?

†930

Player. ffoure men and a boy Sir.

Moore. But one boy? then I see,  
ther's but fewe women in the play.

Player. Three my Lord: dame Science, Lady vanitie,  
and wisdomes she her selfe

Moore. And one boy play them all? bir Lady, hees loden.  
well my good fellowe get ye straite together,  
and make ye readie with what haste ye may.  
Prouide their supper gainste the play be doone,  
else shall we stay our guests heere ouer long.  
make haste I pray ye.

†940

Player. we will my Lord. ————— ex. Ser. &. player.

Moore. where are the waytes? goe, bid them play,  
to spend the time awhile. / How now Madame! / En. Lady.

La. My Lord th'are cōming hether.

Moore. Th'are welcome: wife, Ile tell ye one thing,  
Our sporte is somewhat mended, we shall haue  
a play to night: the mariage of witt and wisdomes,  
And acted by my good Lord Cardinales players.  
how like ye that wife?

†950

La. My Lord, I like it well.  
See, they are comming.

WAITES PLAY      The waytes playes, Enters Lord Maior, so many Aldermen as may,  
HERE.              the Lady Maiorresse in Scarlet, with other Ladyes and Sir Thomas  
                         Moores daughters, Seruaunts carying lighted Torches by them.

Moore. Once agayne welcome, welcome my good Lord Maior,

935 Lord] *d* touched up.      936 wisdomes] Dyce *Wisdomes*      937 bir] *r* altered in darker ink.

946 cōming] Dyce *coming*      954-5 marginal direction added by C.

955 Lady] *y*, already damaged in facsimile, has wholly disappeared in the MS.      Ladyes] Dyce *Ladies*

956 Moores] *s*, already damaged in facsimile, has wholly disappeared in the MS.      Seruaunts]

Dyce *Seruauntes*

957 agayne] Dyce *againes*

And bretheren all for once I was your brother,  
and so am still in hart. It is not state,  
that can our looue from London seporate.

†960

{  
{

} naught but pride.

FOL. 15<sup>a</sup>

But they that cast an eye still whence they came,  
knowe how they rose, and how to vse the same.

• *L. Maior.* My Lord, you set a glosse on Londons fame,  
and make it happie euer by your name.

Needs must we say, when we remember *Moore*,  
Twas he that droue rebellion from our doore.  
with graue discretions milde and gentle breath,  
sheelding a many subiects liues from death.

†970

Oh how our Cittie is by you renownde,  
And with your vertues our endeouours crownde.

*Moore.* No more my good Lord Maior: but thanks to all,  
that on so short a summons, you would come  
to visite him that holdes your kindnesse deere.  
Madame, you are not merie with my Lady Maioresse,  
And these fayre Ladyes, pray ye seate them all,  
And heere my Lord, let me appoint your place  
the rest to seate them selues: Nay, Ile wearie ye,  
you will not long in haste to visite me.

†980

*La.* Good Madame sit, in sooth you shall sit heere.

*La. Mai.* Good Madame pardon me, it may not be.

*La.* In troth Ile haue it so, Ile sit heere by yee,  
Good Ladyes sit, more stooles heere hoe.

*La. Mai.* It is your fauour Madame makes me thus,  
presume aboooue my merit.

*La.* when we come to you,  
then shall you rule vs, as we rule you heere.  
Now must I tell ye Madame, we haue a play,

958 *all*] *ll*, already damaged in facsimile, has wholly disappeared in the MS.

961 Dyce indicates the loss of a line: traces remain.

962 there is a blot before *naught*; possibly a deletion.

972 *endeuours*] Dyce *endeauours*

to welcome ye withall: how good so ere,  
that knowe not I, my Lord will haue it so.

†990

*Moore.* wife, hope the best, I am sure theyle doo their best,  
they that would better, comes not at their feaste.  
My good Lord Cardinalles players, I thanke them for it,  
play vs a play, to lengthen out your welcome,  
[my good Lord Maior, and all my other freends.]  
They say it is the mariage of wit and wisdom, e,  
A theame of some importe, how ere it prooue:  
but if Arte faile, wee le inche it out with looue.  
what, are they readie?

†1000

Ser. My Lord, one of the Players craues to speake with you.

*Moore.* with me? where is he? / Enter *Inclination* the vise, readie.

*Incli.* heere my Lord.

*Moore.* How now? what's the matter?

*Incli.* we would desire your honor but to stay a little, one of my fellowes is but run  
to Oagles, for a long beard for young witt, and heele be heere presently.

*Moore.* A long beard for young witt? why man, he may be with out a beard till he come  
to mariage, for witt goes not all by the hayre: when comes witt in?

*Incli.* In the second Scene, next to the Prologue my Lord.

*Moore.* why play on till that Sceane come, and by that time witts beard will be  
growne, or else the fellowe returned with it. And what part plaist thou?

*Incli.* *Inclination* the vice my Lord. -

†1012

*Moore.* Gramercies, now I may take the vice if I list: and wherfore hast thou  
that bridle in thy hand?

*Incli.* I must be bridled anon my Lord.

*Moore.* And thou beest not saddled too, it makes no matter, for then witts inclina-  
tion may gallop so fast, that he will outstrip wisdom, and fall to follie.

*Incli.* Indeed so he does to Lady vanitie: but we haue no follie in our play.

*Moore.* Then ther's no witt in't, Ile be sworne: ffollie waites on witt, as the shaddow(e  
on the bodie, and where witt is ripest, there follie still is readiest. But beginne  
I pre thee, wee le rather allowe a beardedlesse witt, then witt all bearde to haue  
no braine.

†1022

996 the line is crossed out in rather darker ink.

1002 a pencil cross after *he*?

1021 *to*] *o* altered or touched up.

*Incli.* Nay, he has his apparell on too my Lord, and therfore he is the readier to enter.  
*Moore.* Then good *Inclination* beginne at a venter. — *exit.*

My Lord Maior: witt lacks a beard, or else they would beginne,  
 Ide lend him mine, but that it is too thinne.  
Silence, they come.

The Trompet soundes, enter the Prologue.

*Pro.* Now for as much as in these latter dayes,  
 throughout the whole world in euery land; †1030  
 vice dooth encrease and vertue decayes,  
 Iniquitie hauing the vpper hand,  
 we therfore intend good gentle Audience,  
 a prettie short Enterlude to play at this present,  
 desiring your leaue and quiet silence,  
 to shewe the same as is meete and expedient.  
 It is called the mariage of witt and wisdomedome,  
 A matter right pithie and pleasing to heare,  
 wherof in breefe we) will (shewe) the (whole summe  
 But I must begin, for (witt dooth) appeare. — *exit* FOL. 15<sup>b</sup>

Enter *Witt* ruffling, and *Inclination* the vice.

*Witt.* In an arbour greene, a sleepe where as I lay, †1042  
 The birdes sang sweetely in the midst of the day,  
 I dreamed fast of mirthe and play,  
 In youth is pleasure, in youthe is pleasure.  
 Me thought I walked still to and fro,  
 And from her companie I could not goe,  
 But when I waked, it was not so,  
 In youth is pleasure, in youth is pleasure.  
 Therfore my hart is surely plight, †1050  
 Of her alone to haue a sight,  
 which is my ioy and harts delight,  
 In youth is pleasure, in youth is pleasure.  
*Moore.* Marke ye my Lord, this is witt without a bearde, what will he be, by that  
time he comes to the commoditie of a bearde?

1024 Dyce supplies *Inclin.* after *exit*

1028 *soundes,*] *d* altered.

1031 *dooth*] Dyce *doth*

*Incli.* Oh Sir, the ground is the better on which she dooth goe.  
ffor she will make better cheere with a little she can get :  
then many a one can with a great banquet of meat.

*Witt.* And is her name *wisedome* ?

*Incli.* I Sir, a wife moste fitt,  
for you my good maister, my daintie sweet *Witt.*

†1060

*Witt.* To be in her companie, my hart it is set.  
therfore I pre thee to let vs begon :  
for vnto *wisedome* *Witt* hath Inclination.

*Incli.* Oh Sir, she will come her selfe euen anon.  
ffor I tolde her before where we would stand  
And then she sayd she would beëk vs with her hand.  
Back with those boyes, and saucie great knaues, / florishing his dagger.  
what, stand ye heere so bigge in your braues ?  
my dagger about your coxcombes shall walke,  
if I may but so much as heare ye chat or talke.

†1070

*Witt.* But will she take paines to come for vs hether ?

*Incli.* I warrant ye, therfore you must be familiare with her.  
when she commeth in place,  
you must her embrace, somewhat hansomely,  
Least she thinke it daunger,  
because you are a straunger, to come in your companie.

*Witt.* I warrant thee Inclination, I will be busie,  
Oh how *witt* longs to be in *wisedomes* companie.

Enter Lady *Vanitie* singing. and beckning with her hand.

†1080

*Van.* Come hether, come hether, come hether come :  
Such cheere as I haue, thou shalt haue some.

*Moore.* This is Lady *Vanitie* Ile holde my life :  
beware good *witt*, you take not her to wife.

*Incli.* what, vnknowne honestie, a woord in your eare,  
you shall not be gon as yet I sweare. / she offers to depart.  
Heer's none but your freends, you need not to fray,  
this young Gentleman looues ye, therfore you must stay.

- Witt.* I trust in me she will thinke no daunger,  
 for I looue well the companie of fayre women : †1090  
 And though to you I am a straunger,  
 yet *Witt* may pleasure you now and then.
- Van.* who you? nay you are such a holy man,  
 that to touche one you dare not be bolde :  
 I thinke you would not kisse a young woman,  
 if one would giue ye twentie pound in golde.
- Witt.* yes in good sadnesse Lady, that I would,  
 I could finde in my hart to kisse you in your smock.
- Van.* My back is broade enough to beare that mock.  
 ffor it hath bin tolde me many a time : †1100  
 that you would be seene in no such companie as mine.
- Witt.* Not *Witt* in the companie of Lady *Wisedome*?  
 Oh *Ioue* for what doo I hether come?
- Incli.* Sir, she did this nothing else but to prooue,  
 whether a little thing would you mooue,  
 to be angrie and frett :  
 what and if one sayd so,  
 let such trifling matters goe,  
 and with a kinde kisse come out of her debt.  
 Is Luggins come yet with the beard? / Enter an other player. †1110
- Player. No faith, he is not come, alas, what shall we doo?
- Incli.* fforsooth we can goe no further, till our fellowe Luggins come,[s] for he plays  
 good Councell, and now he should enter, to admonishe *Witt*, that this is Lad(y  
*Vanitie*, and not Lady *Wisedome*.
- Moore.* Nay, and it be no more but so, ye shall not tarie at a stand for that, weele n(ot  
 haue our play marde for lack of a little good Councell : till your fellowe co(me  
 Ile geue him the best councell that I can, pardon me my Lord Maior, I lo(ue  
 to (be) merie
- Moore.* (oh witt,) th(ou art nowe on) the bowe hand, FOL. 17<sup>a</sup>

1107 *and*] interlined.1116 *lack*] Dyce *lacke*1117 *geue*] the first *e* is highly probable, though covered with a small blot of modern ink: Dyce *giue*

1118 the rule which presumably marked off the speech has disappeared.

1119 For fol. 16 see among Additions. *Moore.*] Dyce omits. In the lacuna is a smudge of black  
 (? modern) ink.

And blindely in thine owne oppinion doost stand.

†1120

I tell thee, this naughtie lewde Inclination,  
Does lead thee amisse in a very straunge fashion.  
This is not *Wisedome*, but Lady *Vanitie*,  
therefore list to good counsell, and be ruled by me.

*Incli.* In troth my Lord, it is as right to Lugginses part, as can be, speake *Witt*.

*Moore.* Nay, we will not haue our audience disappointed, if I can help it.

*Witt.* Art thou good Counsell, and wilt tell me so?  
wouldst thou haue *Witt* from Lady *Wisedome* to goe?  
Thou art some deceiuer, I tell thee verily,  
In saying that this is Lady *Vanitie*.

†1130

*Moore.* *Witt*, iudge not things by the outwarde showe,  
the eye oft mistakes, right well you doo knowe.  
Good counsell assures thee vppon his honestie,  
that this is not *Wisedome*, but Lady *Vanitie*.

Enter Luggins with the bearde.

*Incli.* Oh my Lord, he is come, now we shall goe forwarde.

*Moore.* Art thou come? well fellowe, I haue holpe to saue thine honestie a little,  
Now, if thou canst giue *witt* any better counsell then I haue doone, spare no(t  
there I leaue him to thy mercie.

But by this time, I am sure our banquet's readie,  
My Lord, and Ladyes, we will taste that first,  
And then they shall begin the play againe,  
which through the fellowes absence, and by me,  
in sted of helping, hath bin hindered.

†1140

Prepare against we come: Lights there I say,  
thus fooles oft times doo help to marre the play. ——— *exeunt. ma. players.*

*Witt.* ffye fellowe Luggins, you serue vs hansomely, doo ye not thinke ye.

Lug. why, Oagle was not with in, and his wife would not let me haue the beard, an(d  
by my troth I ran so fast that I sweat againe.

†1149

*Incli.* doo ye heare fellowes? would not my Lord make a rare player? Oh, he would  
vpholde a companie beyond all hoe, better then Mason among the Kings play-

1124 *therfore*] Dyce *Therefore*1136 *Incli.*] *I* touched up.1144 *sted*] *d* touched up.1146 *ma.*] i.e. manent.

Dyce supplies and enter one of them who plays the Clown after players



ers: did ye marke how extemptrically he fell to the matter, and spake Luggin-  
ses parte, almoste as it is in the very booke set downe.

*Witt.* Peace, doo ye knowe what ye say? my Lord a player? let vs not meddle with  
any such matters: yet I may be a little proude, that my Lord hath answerd m(e  
in my parte, but come, let vs goe and be readie to begin the play againe.

*Lug.* I, thats the best, for now we lack nothing. ————— [exeunt.]

|  |  |
|--|--|
| 8 ENTER TO THE<br>PLAYERS W <sup>TH</sup> A REWARD | Enter the Earles of <i>Shrewesburie</i> , <i>Surrey</i> , Bishop of <i>Rochester</i> and other<br>Lordes, seuerally, dooing curtesie to eche other, Clark of the Councell<br>waiting bareheaded. |
|--|--|

†1160

*Sur.* Good morrowe to my Lord of Shrewesburie.

*Shrew* The like vnto the honourd Earle of Surrey.  
yond comes my Lord of *Rochester*.

*Rochest.* Good morrowe my good Lordes

*Sur.* Clarke of the Councell, what time ist of day?

*Clarke.* Past eight of clock my Lord.

*Shrew.* I wunder that my good Lord Chauncellour,  
dooth stay so long, considering ther's matters  
of high importance to be scand vpon.

*Sur.* Clarke of the Councell, certefie his Lordship  
the Lordes expect him heere.

†1170

*Rochest.* It shall not need.

yond comes his Lordship.

Enter S<sup>r</sup>. *Thomas Moore*, with Pursse and Mace borne before him. /

*Moore.* Good morrowe to this faire assemblye.

Come my good Lords, let's sit. / Oh serious square, / they sit.

vpon this little borde is dayly scande  
the health and preservation of the land.

we the Phisitians that effect this good,  
now, by choise diett, annon, by letting blood.

†1180

Our toyle and carefull watching, brings the King

in league with slumbers, to which, peace dooth sing.

1152 *matter*,] *r* altered? 1152-3 *Lugginses*] Dyce *Lugginsses*

1157 the S.D. is crossed out in darker ink.

1158 Scene x.

1158-9 marginal direction and reference mark (to fol. 16, VI) added by C.

1159 *seuerally*,] *r* altered? 1177 *borde*] *r* altered? 1178 *preseruatioun*] Dyce *preservation*

Auoyde the roome there.  
what busines Lords to day?

*Shrew.* This my good Lord.

About the entertainement of the Emperour,  
 gainst the perfidious ffrenche into our [our] pay.

*Sur.* My Lords, as tis the custome in this place,  
 the youngest should speake first, so, if I chaunce,  
 in this case to speake youngly, pardon me.

†1190 ~

I will agree, ffraunce now hath her full strength  
 as hauing newe recouered the pale blood  
 which warre sluic'de foorth, and I consent to this,  
 that the coniunction of our Englishe forces  
 with armes of *Germanie*, may sooner bring  
 this prize of conquest in. But then my Lordes,  
 As in the morrall hunting (twixt the) Lyon,  
 and other be(astes force ioynd  
 frighted the weaker sharers from their partes.  
 So if the Empires Soueraigne chaunce to put,  
 his plea of partnership into warres Courte,  
 Swoordes should discide the difference, and our blood:  
 in priuate teares lament his entertainement.

FOL. 17<sup>b</sup>

†1200

*Shrew.* To doubt the wurst is still the wise mans sheeld,  
 that armes him safely, but the worlde knowes this,  
 the Emperour is a man of royall faith.

His looue vnto our Soueraigne, brings him downe,  
 from his emperiall seate, to marche in pay  
 vnder our English fflagge, and weare the crosse,  
 like some high order on his manly breast.

†1210

Thus seruing, hees not Maister of him selfe,  
 but like a Collonell, cōmaunding other,  
 is by the Generall ouer-awed him selfe.

1197 *As*] Dyce *Its*

1199 *their*] it looks as though the *h* had been altered, but probably it is only a dark blot showing through from the recto.

1203 *private*] the *u* seems to have been touched up, possibly in modern ink.

1204 *To*] *T* altered.

*Rochest.* yet my good Lord.

*Shrew.* Let me conclude my speeche.

As subiects share no portion in the conquest  
of their true Soueraigne other then the meritt,  
that from the Soueraigne guerdons the true subiect:  
So the good Emperour in a freendly league  
of amitie with England, will not soyle  
his honor with the theft of Englishe spoyle.

†1220

*Moore* There is no question, but this entertainment:  
will be moste honorable, moste cōmodious.  
I haue oft heard good Captaines wish to haue  
riche Soldiours to attend them, such as would fight  
bothe for their liues and liuings. Such a one,  
is the good Emperour: I would to God,  
we had ten thousand of such able men,  
hah, then there would appeare, no Courte, no Cittie  
but where the warres were: they would pay them selues.  
Then to preuent in ffrenche warres, Englands losse:  
let Germaine flagges waue with our Englishe crosse.

†1230

Enter Sir Thomas Palmer.

*Pal.* My Lordes, his Maiestie hath sent by me  
these Articles enclosde, first to be viewde,  
and then to be subscribed to: I tender them,  
in that due reuerence which befits this place.

/ with great reuerenc(e

*Moore.* Subscribe these Articles? stay, let vs pause,  
our conscience first shall parley with our lawes.  
My Lord of *Rochester*, viewe you the paper.

†1240

*Rochest.* Subscribe to these? now good Sir Thomas Palmer,  
beseeche the King that he will pardon me.  
My hart will check my hand whilst I doo write,  
subscribing so, I were an hipocrite.

*Pal.* doo you refuse it then my Lord?

1215 *speeche.*] second *e* altered from *c*?

1233 *Thomas*] *T* altered. 1235 *enclosde,*] Dyce *enclos'de*

1237 *reuerence*] *c* covered by mounting paper, final *e* gone.

1240 *Rochester,*] comma doubtful.

*Rochest.* I doo Sir Thomas.

*Pal.* Then heere I summon you foorth with t'appeare,  
before his maiestie, to answere there  
this capitall contempt.

*Rochest.* I rise, and parte,  
in lieu of this, to tender him my hart. / he riseth. †1250

*Pal.* wilt please your honor to subscribe my Lord?

*Moore.* Sir, tell his highnesse, I entreate  
some time for to bethinke me of this taske.  
In the meane while, I doo resigne mine office,  
into my Soueraignes hands.

ALL [ ] ALTR'

*Pal.* Then my Lord,  
heare the prepared order from the King.  
On your refusall, you shall strait departe  
vnto your house at *Chelsey*, till you knowe  
our Soueraignes further pleasure. †1260

*Moore.* Moste willingly, I goe.  
My Lordes, if you will visite me at *Chelsey*,  
weele goe a fishing, and with a cunning nett,  
not like weake filme, weele catche none but the great.  
ffarewell my noble Lordes: why this is right,  
good morrowe to the Sunne, to state good night. ——— ex. Moore.

*Pal.* will you subscribe my Lordes?

*Sur.* Instantly good Sir Thomas,  
weele bring the writing vnto our Soueraigne. / they write. †1270

*Pal.* My Lord of *Rochester*,  
you must with me, to answere this contempt.

*Roches.* This is the wurst,  
who's fre(ed from) life, is from all care exempt. ——— ex. Ro. & Pal.

*Sur.* (now let vs to our Soueraigne).

1247-75 crossed out by T; a large cross mark in the margin may or may not be his. The line really runs through the text, not down the side.

1247 *heere*] second *e* altered from *a*?

1256 marginal note by T: *all* is clear; at the beginning of the second word a long letter *s* or *f* has been crossed out, *a* has been altered, *It* is clear, the rest is badly written and quite doubtful: Dyce *all altered*: the meaning, that the whole passage is to be altered, is the only certain point.

{ tis straunge) that my {lord) Chauncellour should refuse  
the dutie that the lawe of God bequeathes  
vnto the King.

FOL. 18<sup>a</sup>

*Shrew.* Come, let vs in, no doubt,  
his minde will alter, and the Bishops too,  
Errour in learned heads hath much to doo.

†1280

Enter the Lady Moore, her two daughters, and Mr. Roper, as walking{

*Ro.* Madame, what ayles yee for to looke so sad.

*Lady.* Troth Sonne, I knowe not what, I am not sick,  
and yet I am not well: I would be merie  
but somewhat lyes so heaue on my hart:  
I cannot chuse but sigh. / You are a Scholler,  
I pray ye tell me, may one credit dreames?

*Ro.* why ask you that, deare Madame?

*Lady.* Because to night, I had the straunget dreame,  
that ere my sleep was troubled with.

†1290

Me thought twas night,  
And that the King and Queene went on the Themes,  
in Bardges to heare musique: My Lord and I  
were in a little boate me thought, Lord, Lord,  
what straunge things liue in slumbers? And beeing neere,  
we graped to the Bardge that bare the King.  
But after many pleasing voyces spent,  
in that still moouing musique house: me thought,  
the violence of the streame did seuer vs  
quite from the golden fleet, and hurried vs,  
vnto the bridge, which with vnused horror,  
we entred at full tide, thence some flight shoote,  
beeing caried by the waues: our boate stood still  
iust opposite the Tower, and there it turnde,  
and turnde about, as when a whirle-poolle sucks  
the circkled waters: me thought that we bothe cryed,

†1300

1281 *learned*] r interlined. •Dyce supplies S.D. *Exeunt.* after *doo*

1282 Scene xi. *walking*] the end of the word has been damaged since the facsimile was made.

1303 *flight*] sic: Dyce *slight*

till that we sunck, where arme in arme we dyed.

*Ro.* Giue no respect, deare Madame to fond dreames,  
they are but slight illusions of the blood.

†1310

*Lady.* Tell me not all are so, for often dreames,  
are true diuiners, either of good or ill.  
I cannot be in quiet, till I heare,  
how my Lord fares.

*Ro. aside.* Nor I. / Come hether wife

I will not fright thy mother, to interpret  
the nature of a dreame: but trust me sweete,  
this night I haue bin troubled with thy father:  
beyond all thought.

*Ro. wife.* Truly and so haue I.

†1320

Me thought I sawe him heere in *Chelsey* Church,  
standing vpon the Rood loft, now defac'de.  
And whilst he kneeld and prayd before the ymage,  
it fell with him into the vpper quier,  
where my poore father lay all staine in blood.

*Ro.* Our dreames all meet in one conclusion  
ffatall, I feare.

*Lady.* what's that you talke? I pray ye let me knowe it.

*Ro. wife.* Nothing good mother.

*Lady.* This is your fashion still, I must knowe nothing.  
Call Maister Catesbie, he shall straite to Courte,  
and see how my Lord does: I shall not rest,  
vntill my hart leaue panting on his breast.

†1330

Enter *Sr. Thomas Moore* merily, Seruaunts attending.

*Daugh.* See where my father comes, ioyfull and merie.

*Moore.* As Sea men, hauing past a troubled storme,  
daunce on the pleasant shoare: So I, Oh I could speake  
now like a Poett. Now afore God, I am passing light,  
wife, giue me kinde welcome, thou wast wunt to blame  
my kissing, when my beard, was in the stubble,

†1340

1315 *aside.*] Dyce as if supplied.

1324 *vpper quier,*] Dyce *vpper-quier*

1333 *leaue*] might be *leane* pencil cross at end.

But, I haue bin trimde of late, I haue had,  
 a smoothe Courte shauing, in good faith I haue, / daughters kneele.  
 God blesse ye : Sonne Roper, giue me your hand.

*Ro.* your Honor's welcome home.

*Moore.* Honor ? ha ha : And how doost wife ?

*Ro.* He beares him selfe moste straungely.

*Lady.* will your Lordship in ?

*Moore.* Lordship ? no wife, that's gon,  
 the ground was slight that we did leane vppon.

*Lady.* Lord that your Honor nere will leaue these Iests,  
 In faith it ill becomes yee.

†1350

*Moore.* Oh go(od) wife.

Honor and Iests are bothe together fled,  
 The meriest Councillour of England's dead.

FOL. 18<sup>b</sup>

*Lady.* whose that my Lord ?

*Moore.* Still Lord ? / the Lord Chauncellour wife.

*Lady.* Thats you.

*Moore.* Certaine, but I haue chaungde my life.

Am I not leaner then I was before,  
 the fatt is gon : my title's only Moore.

†1360

Contented with one stile, Ile liue at rest,  
 they that haue many names, are not still best.  
 I haue resignde mine office : count'st me not wise ?

*Lady.* Oh God.

*Moore.* Come, breed not female children in your eyes.  
 the King will haue it so.

*Lady.* what's the offence ?

*Moore.* Tush let that passe, wee talke of that annon.

The King seemes a Phisitian to my fate,  
 His princely minde, would traine me back to state.

†1370

*Ro.* Then be his patient my moste honord father.

*Moore.* Oh Sonne Roper.

[*Vbi turpis est medicina, sanari piget.*]

No wife, be merie, and be merie all,  
 you smilde at rising, weepe not at my fall.  
 Let's in, and heere ioy like to priuate freends,  
 since dayes of pleasure haue repentant ends.  
 The light of greatnesse is with triumph borne:  
 It sets at midday oft, with publique scorne. *exunt.*

Enter the Bishop of *Rochester, Surrey, Shrewsburie*, Lieutenant †1380  
 of the Tower, and warders with weapons.

*Rochest.* Your kinde perswasions, honorable Lords,  
 I can but thanke ye for, but in this brest  
 there liues a soule, that aimes at higher things,  
 then temporarie pleasing earthly Kings.  
 God blesse his Highnesse, euen with all my hart,  
 we shall meete one day, though that now we part.

*Sur.* we not misdoubt your wisdome can discerne,  
 what best befits: it: yet in looue and zeale;  
 we could entreate, it might be otherwise.

†1390

*Shrew.* No doubt your fatherhood will by your selfe,  
 consider better of the[s] present case,  
 and growe as great in fauour as before.

*Rochest.* ffor that, as pleaseth God, in my restraunte  
 from worldly causes, I shall better see  
 into my selfe, then at proude libertie.  
 The Tower and I will priuately conferre,  
 of things, wherin at freedome, I may erre.  
 But I am troublesome vnto your Honors;  
 and holde ye longer then becomes my dutie.  
 M<sup>r</sup>. Lieutenant, I am now your charge  
 And though you keep my bodie, yet my looue,  
 waites on my King and you, while ffisher liues.

†1400

*Sur.* ffarewell my Lord of *Rochester*, wee le pray  
 for your release, and labour't as we may.



*Shrew.* Therof assure your selfe, so doo we leaue yee,  
And to your happie priuate thoughts bequeath yee. ——— *ex.* Lords.

*Rochest.* Now M<sup>r</sup>. Lieutenant, on, a Gods name goe,  
And with as glad a minde goe I with you:  
As euer trewant bad the schoole adiewe. ——— *exeunt.* †1410

Enter S<sup>r</sup>. Thomas Moore, his Lady, daughters, M<sup>r</sup>. *Roper*, Gentlemen(  
and Seruaunts, as in his house at Chelsey.

*Moore.* God morrowe good sonne Roper, sit good Madame, / lowe stooles  
vppon an humble seate, the time so craues,  
rest your good hart on earth, the roofe of graues.  
you see the floore of greatnesse is vneuen,  
the Cricket and high throane alike neere heauen.  
Now daughters, you that like to braunches spred,  
and giue best shaddowe to a priuate house:  
Be comforted my Girles, your hopes stand faire, †1420  
vertue breedes gentrie, she makes the best heire.

both daugh. God morrow to your honor.

*Moore.* Nay, good night rather,  
your honor's creast-falne with your happie father.

*Ro.* Oh what formalitie, what square obseruaunce:  
liues in a little roome, heere, publique care,  
gaggas not the eyes of slumber: heere, fierce riott,  
ruffles not proudly in a coate of trust,  
whilste like a Pawne at Chesse, he keepes in ranck  
with Kings and mightie fellows, yet indeed †1430  
those men [th( tha)t stand on tip toe, smile to see  
him pawne his fortunes)

*Moore.* (True sonne FOL. 19<sup>a</sup>  
Nor does the wanton tongue heere skrewe it selfe  
into the eare, that like a vise, drinkes vp  
the yron instrument.

1411 Scene xiii.

1413 *sit*] Dyce *Sitt* 1416 *vneuen*,] Dyce *uneuen*

1422 *both daugh.*] rather too high.

1431 no doubt the words *those men* were repeated and deleted.

1432 the rule which presumably marked off the speech has disappeared.

1433 &c. page covered with tracing paper.

*Lady.* we are heere at peace.

*Moore.* Then peace good wife.

*Lady.* ffor keeping still in compasse, (a straunge poynte  
in times newe nauigation,) we haue sailde  
beyond our course.

†1440

*Moore.* haue doone.

*Lady.* we are exilde the Courte.

*Moore.* Still thou harpste on that,  
Tis sinne for to deserue that banishment,  
but he that nere knewe Courte courtes sweete content.

*Lady.* Oh but deare husband.

*Moore.* I will not heare thee wife,  
The winding laborinth of thy straunge discourse,  
will nere haue end. Sit still, and, my good wife,  
entreate thy tongue be still: or credit me,  
thou shalt not vnderstand a woord we speake  
weele talke in Latine.

†1450

*Humida vallis raros patitur fulminis ictus.*

More rest enioyes the subiect meanely bred,  
then he that beares the Kingdome in his head.

Great men are still Musitians, else the world lyes,  
they learne lowe [noates] straines after the noates that rise.

*Ro.* Good Sir, be still your selfe, and but remember,  
How in this generall Courte of short liu'de pleasure  
the worlde, creation is the ample foode,  
that is digested in the mawe of tyme.  
If man him selfe be subiect to such ruine,  
How shall his garment then, or the loose pointes,  
that tye respect vnto his awefull place:  
auoyde distruction? / Moste honord father in lawe,  
the blood you haue bequeath'de these seuerall hartes  
to nourishe your posteritie, stands firme

†1460

1457-8 marked for omission.

1458 deleted word doubtful.

1465 *respect* s altered?

1457 *Great men* doubtful.

*straines* interlined.

1460 *liu'de* Dyce *liu'd*

As as with ioy you led vs first to rise  
 So with like harts wee le lock preferments eyes. †1470  
*Moore.* Close them not then with teares, for that ostent,  
 giues a wett signall of your discontent.  
 If you will share my fortunes, comfort then.  
 an hundred smiles for one sighe: what, we are men.  
 Resigne [wett] wett passion to these weaker eyes,  
 which prooues their sexe, but grauntes nere more wise.  
 Lets now suruaye our state: Heere sits my wife,  
 and deare esteemed issue, yonder stand  
 my loouing Seruaunts, now the difference  
 twixt those and these. Now you shall heare me speake, †1480  
 like Moore in melanchollie. / I conceiue, that Nature  
 hath sundrie mettalles, out of which she frames  
 vs mortalles, eche in valuation  
 out prizing other. Of the finest stuffe,  
 the finest features come, the rest of earth,  
 receiue base fortune euen before their birthe.  
 Hence slaues haue their creation and I thinke,  
 Nature provides content for the base minde,  
 vnder the whip, the burden and the toyle,  
 their lowe wrought bodies drudge in pacience. †1490  
 As for the Prince, in all his sweet gorgde mawe,  
 and his ranck fleshe that sinfully renews  
 the noones excesse in the nights daungerous surfeits,  
 what meanes or miserie from our birth dooth flowe,  
 Nature entitles to vs, that we owe.  
 But we beeing subiect to the rack of hate,  
 falling from happie life to bondage state  
 hauing seene better dayes, now know the lack  
 of glorie, that once rearde eche high fed back.

1469 *As as*] sic: Dyce emend. *And as*

1471-1501 marked for omission.

1471 a double cross in left margin, presumably referring to fol. 6 (I).

1475 deleted word doubtful.

1476 Dyce supplies *it* after *grauntes*1480 *twixt*] ? *w* altered from *h*

But that in your age did nere viewe better,  
challengde not ffortune for your thriftlesse debter.

†1500

*Catesbie.* Sir, we haue seene farre better dayes, then these.

*Moore.* I was the patrone of those dayes, and knowe,  
those were but painted dayes, only for showe,  
then greeue not you to fall with him that gaue them.

*Pro hæris generosis seruis gloriosum mori.*

deare *Gough*, thou art my learned Secretarie,  
you M<sup>r</sup>. *Catesbie* Steward of my house,  
the rest (like you) haue had fayre time to growe  
in Sun-shine of my fortunes. But I must tell ye,  
Corruption is fled hence with eche mans office.  
Bribes that make open traffick twixt the soule,  
and netherland of Hell, deliuer vp  
their guiltie homage to their second Lordes  
then liu(in)g thus vntainted, you (are well  
Trueth (is) no Pilot for the lan(d of hell

†1510

Enter a seruauant

FOL. 19<sup>b</sup>

my) Lord, there are new lighted at the gate,  
the Earles of Surrie of Shrewesburie,  
and they expect you in the inner Courte.

†1520

*Moore.* Entreate their Lordships come into the hall.

< *Lady.* Oh God, what newes with them?

*Moore.* why how now wife?

They are but come to visite their olde freend.

*Lady.* Oh God, I feare, I feare.

*Moore.* what shouldst thou feare fond woman?

*Iustum si fractus illabatur orbis impavidum ferient ruinæ.*

Heere let me liue estraungde from great mens lookes,  
they are like golden fflyes on leaden hookes.

1500 Dyce supplies *you* after *But*

1506-16 marked for omission.

1506 *Pro hæris*] first four letters doubtful; *Pro* is obscured by the omission mark, and *hæris* is rather faint: Dyce omitted altogether and without notice: *hæris* is, of course, for *eris*

1517 &c. page covered with tracing paper.

1518 Dyce supplies speaker's name, *Ser.*

1519 Dyce supplies *and* after *Surrie*

1521 Dyce supplies S.D. *Exit Ser.* after *hall.*

Enter the Earles, *Downes* with his Mace, and attendants. †1530

*Shrew.* Good morrowe good St. Thomas.

*Sur.* Good day good Madame. / kinde salutations.

*Moore* welcome my good Lordes.

what ayles your Lordships looke so melanchollie?

Oh I knowe you liue in Courte, and the Courte diett,  
is only freend to phisick.

*Sur.* Oh Sir Thomas,

Our woordes are now the Kings, and our sad lookes,  
the interest of your looue. / we are sent to you,

from our milde Soueraigne, once more to demaund,

If youle subscribe vnto those Articles,

he sent ye th'other day, be well aduisde,

ffor on mine honor Lord, graue doctor ffisher

Bishop of *Rochester*, at the selfe same instant,

attachte with you, is sent vnto the Tower,

for the like obstinacie, his Maiestie,

hath only sent you prisoner to your house.

But if you now refuse for to subscribe,

a stricter course will followe.

*Lady.* Oh deare husband.

both daugh. deare father. / kneeling and weeping. †1550

*Moore.* See my Lordes,

this partner, and these subiects to my fleshe :

prooue rebelles to my conscience : But my good Lordes

if I refuse, must I vnto the Tower ?

*Shrew.* you must my Lord, heere is an officer,

readie for to arrest you of high treason.

*Lady & daugh.* Oh God, oh God.

*Ro* Be pacient good Madame.

*Moore.* I *Downes*, ist thou? I once did saue thy life,

when else by cruell riottous assaulte

thou hadst bin torne in pieces : thou art reseru'de,

to be my Sumner to yond spirituall Courte.

Giue me thy hand good fellowe, smooth thy face,

†1560

the diet that thou drinkst, is spic'de with mace,  
and I could nere abide it, twill not disgest,  
twill lye too heauie man, on my weake brest.

*Shrew.* Be breefe my Lord, for we are limited  
vnto an houre.

*Moore.* vnto an houre? tis well, †1570  
[the bell (earths thunder) soone shall toale my knell.]

*Lady.* Deare loouing husband, if you respect not me,  
yet thinke vppon your daughters. / kneeling.

*Moore.* wife, stand vp, I haue bethought me,  
and Ile now satisfye the Kings good pleasure / pondering to him selfe.

both daugh. Oh happie alteration.

*Shrew.* Come then, subscribe my Lord.

*Sur.* I am right glad of this your fayre conuerssion.

*Moore.* Oh pardon me, †1580  
I will subscribe to goe vnto the Tower,  
with all submissiue willingnes, and therto add  
my bones to strengthen the foundation  
of *Iulius Cæsars* pallace. Now my Lord,  
Ile satisfye the King, euen with my blood,  
Nor will I wrong your pacience: freend, doo thine office.

*Dow.* Sir Thomas Moore, Lord Chauncellour of England, I arrest you in  
the Kings name of high treason.

*Moore.* Gramercies, freend, [and let vs ] †1590  
To a great prison, to discharge the strife,  
commenc'de twixte conscience and my frailer life  
Moore now must marche. *Chelsey*, adiewe, adiewe,  
straunge farewell, thou shalt nere more see Moore true,  
for I shall nere see thee more: Seruauntes farewell,  
wife mar(re) no(t) thyne indifferent face, be (w)ise,  
M(oore)s widd hus)band, he must make thee rise.

1570 *Moore.*] *e* altered?

1574 *vp.*] comma doubtful.

1578 *right*] *r* altered from *g*?

1587 *name*] interlined.

1588 *and let vs*] reading not quite certain: the following words may be *now on*

1593 a cross at end apparently in modern ink or pencil.

(Daughters                      wha)t's heere (what's) heere?

Mine eye had almost (parted) with a (teare  
deare Sonne, possesse my vertue, that I nere gaue,  
graue Moore thus lightly walkes to a quick graue.

FOL. 20<sup>a</sup>

Ro. *Curæ leues loquuntur ingentes stupent.*

†1600

Moore. you that way in minde you my course in prayer:  
by water I to prison, to heauen through ayre. ————— *exeunt.*

Enter the warders of the Tower with Halbards.

1. ward. Hoe, make a garde there.

2. Mr. Lieutenant giues a strait cōmaund,  
the people be auoyded from the bridge.

3. ffrom whence is he cōmitted, who can tell?

1. ffrom durham house I heare.

2. The Garde were waitting there an houre agoe.

3. If he stay long, heele not get neere the wharffe,  
ther's such a croude of Boates vpon the Themes.

†1610

1. well, be it spoken with out offence to any,  
A wiser, or more vertuous Gentleman  
was neuer bred in England.

2. I thinke the poore will burie him in teares.

I neuer heard a man since I was borne,

so generally bewailde of euery one. Enter a poore woman.

3. what meanes this woman? whether doost thou presse?

1. This woman will be trod to death anon.

2. what makest thou heere?

†1620

wo. To speake with that good man Sir Thomas Moore.

1. To speake with him? hees not Lord Chauncellour.

wo. The more's the pittie Sir, if it please God.

1597 &c. page covered with tracing paper.

1603 Scene xiv.

1608, 1619 Dyce is wrong in stating that the MS. has the numeral 2 before these lines.

1609 *waitting*] Dyce *waiting*

1611 *Themes*] Dyce *Thames* 1612 1.] Dyce 2

1615 2.] wrongly altered to 3 in different ink by a reviser who, like Dyce, misread the scribe's figures:

Dyce 3

1618 3.] Dyce omits.

1622 1.] Dyce 2

1. Therefore if thou hast a petition to deliuer,  
 thou mayst keepe it now, for any thing I knowe.  
 wo. I am a poore woman, and haue had (God knowes,)  
 a suite this two yeare in the Chauncerie,  
 And he hath all the euidence I haue,  
 which should I loose, I am vtterly vndoone.  
 1. ffaith, and I feare thoult hardly come by am now,  
 I am sorie for thee euen with all my hart.

†1630

Enter the Lords with Sir Thomas Moore, and attendants,  
 and enter Lieutenant and Gentleman Porter.

2. woman stand back, you must auoyde this place,  
 the Lords must passe this way into the Tower.

Moore. I thanke your Lordships for your paines thus farre,  
 to my strong house.

- wo. Now good Sir Thomas Moore, for Christes deare sake,  
 deliuer me my writings back againe,  
 that doo concerne my title.

†1640

Moore. what, my olde client, are thou got hether too?  
 Poore sillie wretche, I must confesse indeed,  
 I had such writings as concerne thee neere,  
 But the King has tane the matter into his owne hand,  
 he has all I had, then [s] woman sue to him,  
 I cannot help thee, thou must beare with me.

- wo. Ah gentle hart, my soule for thee is sad,  
 farewell the best freend that the poore ere had. ——— exit woman.

Gent. Por. Before you enter through the Tower gate,  
 your vpper garment Sir belongs to me.

†1650

Moore. Sir you shall haue it, there it is. / he giues him his cap.

Gent. Por. The vpmoste on your back Sir, you mistake me.

1624 1.] Dyce 2

1630 1.] Dyce 2 am] a may have been altered from u: either would stand for 'em now,] ? no altered from m

1634 2.] an attempt seems to have been made in different ink either to make the numeral clearer or else to cross it out (on the erroneous supposition that it repeated that in †1629), it is impossible to be sure which: Dyce omits.

1641 are] sic.



Moore. Sir, now I vnderstand ye very well

but that you name my back,

Sure else my Cap had bin the vppermoste.

Shrew. ffarewell kinde Lord, God send vs merie meeting.

Moore. Amen my Lord.

Sur. ffarewell deare freend, I hope your safe returne.

Moore. My Lord, and my [moste] deare fellowe in the Muses  
ffarewell, farewell moste noble Poett.

†1660

Lieu. Adewe moste honord Lords.

————— ex. Lords

Moore. ffayre prison, welcome, yet me thinkes,  
for thy fayre building, tis too foule a name.  
Many a guiltie soule, and many an innocent,  
haue breathde their farewell to thy hollowe roomes.  
I oft haue entred into thee this way,  
yet I thanke God, nere with a clearer conscience  
then at this houre.

This is my comferte yet, how hard so ere  
my lodging prooue, the crye of the poore suter,  
fatherlesse Orphane or distressed widdowe,  
shall not distube me in my quiet sleepe.

†1670

On then a Gods name to our cloa(s)e aboade:

God is as s(trong) heere as he is abroad

exeu)nt

Enter Butler, (Brewer), Porter, and horssekeeper, (seuerall wayes FOL. 20<sup>b</sup>

( But). Robin Brewer, how now man? what cheere, what cheere?

Brew. ffaith Ned Butler, sick of thy disease, and these our other fellowes heere(  
Rafe Horssekeeper and Gyles Porter, sad, sad, they say my Lord goes to his  
triall to day.

Horss. To it man? why he is now at it, God send [it] him well to speed.

†1680

Por. Amen, euen as I wishe to mine owne soule, so speed it with my honorable  
Lord and Maister Sir Thomas Moore.

But. I cannot tell, I haue no thing to doo with matters abooue my capacitie,

1653 *vnderstand*] Dyce *understand* *very*] *v* altered from *w*?

1658 *returne.*] *n* altered. 1672 *distube*] sic, for *disturbe*, which Dyce prints.

1675 Scene xv.

1677 *Butler,*] *r* altered.

but as God iudge me, if I might speake my minde, I thinke there liues not  
a more harmelesse Gentleman in the vniuersall worlde.

Brew. Nor a wiser, nor a merier, nor an honester, goe too, Ile put that in vppon  
mine owne knowledge.

Por. Nay, and ye bate him his due of his housekeeping, hang ye all, ye haue man(y  
Lord Chauncellours comes in debt at the yeares end, and for very house(  
keeping ?

†1690

horsse. well, he was too good a Lord for vs, and therfore (I feare) God him selfe wil(l  
take him: but Ile be hangd if euer I haue such an other seruice.

Brew. Soft man, we are not dischargde yet, my Lord may come home againe,(  
and all will be well.

Ent. *Gough & Catesbie* But. I much mistrust it, when they goe to rayning once, ther's euer foule weather(  
with a paper. for a great while after. But soft, heere comes M<sup>r</sup>. Gough and Maister  
Catesbie, now we shall heare more.

horss. Before God they are very sad, I doubt my Lord is condemnde.

Por. God blesse his soule, and a figge then for all worldly condemnation.

Gough. well sayd *Gyles* Porter, I commend thee for it,  
twas spoken like a well affected Seruaunte,  
of him that was a kinde Lord to vs all.

†1700

Cate. which now no more he shall be, for deare fellowes,  
now we are maisterlesse, though he may liue,  
so long as please the King: but lawe hath made him,  
a dead man to the world, and giuen the Axe his head,  
but his sweete soule to liue among the Saintes.

Gough. Let vs entreate ye, to goe call together,  
the rest of your sad fellowes: by the Roule,  
y'are iust seauen score, and tell them what ye heare  
a vertuous honorable Lord hath doone,  
euen for the meanest follower that he had.  
This writing found my Ladie in his studie  
this instant morning, wherin is set downe  
eche seruaunts name, according to his place,  
and office in the house. On euery man,

†1710

he franckly hath bestowne twentie Nobles  
the best and wurst together, all alike,  
which M<sup>r</sup>. Catesbie heere foorth will pay ye.

*Cate.* Take it, as it is meante, a kinde remembraunce,  
of a farre kinder Lord, with whose sad fall,  
he giues vp house, and farewell to vs all.  
Thus the fayre spreading Oake falles not alone,  
but all the neighbour plants and vnder trees :  
are crusht downe with his weight. No more of this,  
Come and receiue your due, and after goe,  
ffellow-like hence, copartners of one woe. ————— *exeunt.*

†1720

Enter Sir *Thomas Moore*, the Lieutenant, and a seruaunt attending  
as in his chamber in the Tower.

*Moore.* M<sup>r</sup>. Lieutenant, is the warrant come,  
If it be so, a Gods name, let vs [see] knowe it.

†1730

*Lieu.* My Lord, it is.

*Moore.* Tis welcome Sir to me, with all my hart,  
his blessed will be doone.

*Lieu.* Your wisdoms Sir, hath bin so well approou'de,  
And your fayre pacience in imprisonment,  
hath euer shewne such constancie of minde,  
and christian resolution in all troubles :  
As warrants vs, you are not vnpreparde.

*Moore.* No M<sup>r</sup>. Lieutenant, I thanke my God,  
I haue peace of conscience, though the world and I,  
are at a little oddes : But wee be euen now I hope,  
ere long : when is the execution of your warrant ?

†1740

*Lieu.* To morrowe morning.

*Moore.* So Sir, I thanke ye,  
I haue not liu'de so ill, I feare to dye.  
M<sup>r</sup>. Lieutenant, I haue had a sore fitt of the stone to night,  
But, the King hath sent me such a rare receipte

1722 *to*] o altered or touched up.1725 *weight.*] period doubtful.

1728 Scene xvi.

1739 *warrants*] Dyce *warrantie*

I thank him, as I shall not need to feare it much.

*Lieu.* In life and death, still merie S<sup>r</sup>. Thomas Moore.

*Moore.* Sirra fellowe, (reache me the vrina)ll, / hee giues it him. <sup>†1750</sup>  
ha, let me see, ( grauell in the water)

FOL. 21<sup>a</sup>

(  
( ) T(he) man were likely to liue long enough(  
So pleasde the King: / heere fellowe, take it.

*Ser.* Shall I goe with it to the doctor Sir?

*Moore.* No, saue thy labour, weele cossen him of a fee,  
Thou shalt see me take a dramme to morrowe morning,  
shall cure the stone I warrant, doubt it not.

M<sup>r</sup>. Lieutenant, what newes of my Lord of *Rochester*?

†1760

*Lieu.* yesterday morning was he put to death.

*Moore.* The peace of soule sleepe with him,  
he was a learned and a reuerend Prelate,  
and a riche man beleue me.

*Lieu.* If he were riche, what is S<sup>r</sup>. Thomas Moore,  
that all this while hath bin [ ] Lord Chauncellour?

*Moore.* Say ye so M<sup>r</sup>. Lieutenant? what doo you thinke,  
a man that with my time had held my place:  
might purchase?

*Lieu.* Perhaps my Lord, two thousand pound a yeare.

†1770

*Moore.* M<sup>r</sup>. Lieutenant, I protest to you,  
I neuer had the meanes in all my life  
to purchase one poore hundred pound a yeare.  
I thinke I am the poorest Chauncellour  
that euer was in England, though I could wishe,  
for credit of the place, that my estate were better.

*Lieu.* Its very straunge.

*Moore.* It will be found as true.

I thinke Sir, that with moste parte of my coyne,

1751 *hee*] *ee* altered from *is*

1753 Dyce indicates the loss of a line; this must have happened at the top of fol. 21<sup>a</sup> for †1751 is clearly the last on fol. 20<sup>b</sup>.

1766 the first deleted letter seems to be *l* or *h*, the last *y* or possibly *h*

I haue purchased as straunge cōmodities,  
as euer you heard tell of in your life.

†1780

*Lieu.* Commodities my Lord?

might I (with out offence) enquire of them?

*Moore.* Croutches (M<sup>r</sup> Lieutenant) and bare cloakes.

ffor halting Soldiours, and poore needie Schollers,  
haue had my gettings in the Chauncerie.

To thinke but what acheate the crowne shall haue,  
by my attaindour. I pre thee, if thou beest a Gentleman,  
get but a copie of my Inuentorie.

That parte of Poett that was giuen me,  
made me a very vnthrift.

†1790

ffor this is the disease attends vs all,

Poets were neuer thriftie, neuer shall.

/ Enter Lady Moore mour-  
ning, daughters, M<sup>r</sup>. Roper

*Lieu.* Oh noble Moore.

My Lord, your wife, your sonne in lawe, and daughters.

*Moore.* Sonne Roper, welcome, welcome wife and Girles.

why doo you weepe? because I liue at ease?

did you not see, when I was Chauncellour,

I was so cloyde with suters euery houre,

I could not sleepe, nor dine, nor suppe in quiet.

†1800

Heer's none of this, heere I can sit and talke,

with my honest Keeper halfe a day together

laugh and be merie, why then should you weepe?

*Ro.* These teares my Lord for this your long restraint

hope had dried vp, with comfort that we yet,

although imprisond, might haue had your life.

*Moore.* To liue in prison, what a life were that?

The King (I thanke him) looues me more then so.

To morrowe I shall be at libertie,

to goe euen whether I can,

†1810

after I haue dispachte my busines.

*Lady.* Ah husband, husband, yet submit your selfe,

1787 *acheate*] or a *cheate* (Dyce); either is a possible reading.

1799 *cloyde*] Dyce *clogde*

*Moore.* haue care of your poore wife and children  
 wife, so I haue, and I doo leaue you all,  
 to his protection, hath the power to keepe  
 you, safer then I can,  
 the father of the widdowe and the Orphane.

*Ro.* The world (my Lord) hath euer held you wise,  
 And't shall be no distaste vnto your wisdom: :  
 to yeeld to the oppinion of the state.

†1820

*Moore.* I haue deceiu'de my selfe, I must acknowledge ;  
 and as you say Sonne Roper, to confesse the same :  
 it will be no disparagement at all.

*Lady.* His Highnesse shall be certefyed therof, immediatly. / offring to depar(t

*Moore.* Nay heare me wife, first let me tell ye how,  
 I [had] thought to haue had a Barber for my beard,  
 now I remember, that were labour lost,  
 the headsman now shall cut off head and all.

*Ro. wife.* ffather, (h)is Maiestie vppon your meeke submission,  
 will yet (they say) receiue (you to his) grace :

†1830

< > in as gre(at credit as you were before

*Moore*

)g,

FOL. 21<sup>b</sup>

has appoynted me to doo a little busines.  
 If that were past, my Girle thou then shouldst see,  
 what I would say to him about that matter.  
 But I shall be so busie vntill then :  
 I shall not tend it.

daugh. Ah my deare father.

*Lady.* deare Lord and husband.

1824 *certefyed*] *y* altered: Dyce *certified*      *offring*] Dyce *Offering*

1826 the second deleted letter is doubtful.      *haue had a*] *had* interlined.

1828-9 the words *head* and *meeke* are damaged in the MS. by an injury which does not appear in the facsimile.

1829-30 the greater part of the words *Maiestie vppon* and *say*) *receiue* has disappeared from the MS. owing to an injury which in the facsimile has only somewhat damaged *vppon* and *receiue*

1830 *grace*:] the *e*: still visible in the facsimile has disappeared from the MS.

1832 Dyce only prints the speaker's name in this line: this has now disappeared, but the second half line probably reads *wench. faith, my Lord the King*, though the last letter alone is quite certain.

- Moore.* Be comforted good wife, to liue and looue my children,  
 for with thee leaue I all my care of them.  
 Sonne Roper, for my sake, that haue loou'de thee well,  
 And for her vertues sake, cherishe my childe.  
 Girle, be not proude, but of thy husbands looue,  
 Euer retaine thy vertuous modestie.  
 That modestie is such a comely garment,  
 as it is neuer out of fashis: sits as faire,  
 vppon the meaner woman, as the Empresse.  
 No stuffe that golde can buye, is halfe so riche,  
 Nor ornament that so becomes a woman.  
 Liue all, and looue together, and therby,  
 you giue your father a riche Obsequye.  
 both daugh. your blessing deare father.  
*Moore.* I must be gon, (God blesse you,)  
 to talke with God, who now dooth call.  
*Lady.* A my deare husband,  
*Moore.* Sweet wife, good night, good night,  
 God send vs all his euerlasting light.  
*Ro.* I thinke before this houre,  
 More heaue harts nere parted in the Tower. ————— *exunt.*  
 Enter the Sheriffes of London and their Officers at one doore, the  
 warders with their Halbards at an other.  
 1. *Sher.* Officers, what time of day ist?  
 Offi. Almoste eight a clock  
 2. *Sher.* we must make then, least we stay to long.  
 1. *Ward.* Good morrowe Mr. Shreeues of London, Mr. Lieutenant,  
 willes ye repaire to the limits of the Tower  
 there to receiue your prisoner.  
 1. *Sher.* Goe back, and tell his woorship, we are readie.

1847 *fashis*:] sic, the draft from which the scribe copied must have had *fashiö*: Dyce emend. *fashion*  
 sits] Dyce *sits* (the sense being the same).

1861 Scene xvii.

1863 1.] Dyce 2

1865 Dyce supplies *haste* after *make*

1866 1.] Dyce 2

1869 Dyce is wrong in stating that the MS. reads 2 *Sher.*

2. *Sher.* Goe bid the Officers make cleare the way,  
there may be passage for the prisoner. †1870

Enter *Lieutenant* and his Guardes with *Moore*.

*Moore.* yet God be thanked, heer's a faire day toward,  
to take our iourney in: M<sup>r</sup>. Lieutenant,  
It were faire walking on the Tower leades.

*Lieu.* And so it might haue likte my Soueraigne Lord,  
I would to God you might haue walkte there still. / he weepes

*Moore.* Sir, we are walking to a better place.  
Oh Sir, your kinde and loouing teares,  
are like sweete odours to embalme your freend. †1880  
Thanke your good Lady, since I was your guest,  
She has made me a very wanton in good sooth.

*Lieu.* Oh I had hopte we should not yet haue parted.

*Moore.* But I must leaue ye for a little whyle,  
within an houre or two, you may looke for me.  
But there will be so many come to see me,  
that I shall be so proude, I will not speake.  
And sure my memorie is growne so ill,  
I feare I shall forget my head behinde me.

*Lieu.* God and his blessed Angelles be about ye,  
heere M<sup>r</sup>. Shreeues, receiue your prisoner. †1890

*Moore* Good morrowe M<sup>r</sup>. Shreeues of London to ye bothe,  
I thanke ye that ye will vouch safe to meete me,  
I see by this you haue not quite forgot,  
that I was in times past as you are now :  
a Sheriffe of London.

1. *Sher.* Sir, then you knowe our dutie dooth require it.

*Moore.* I knowe it well Sir, else, I would haue bin glad,  
you might haue sau'de a labour at this time.  
Ah M<sup>r</sup>. Sheriffe, you and I haue bin of olde acquaintance,  
you were a pacient Auditor of mine, †1900  
when I read the diuinitie lecture at S<sup>t</sup>. *Lauraunces*.



2. *Sher.* Sr. Thomas Moore, I haue heard you oft, as many other did,  
to our great comforte.

*Moore.* Pray God you may so now, with all my hart:  
And as I call to minde,  
when I studyed the lawe in Lincolnes Inne,  
I was of Councell <w>ith ye in a cause.

< >*Sher.* I <was abou>t t(o say so good sir thomas

FOL. 22<sup>a</sup>

*Moore.* Oh, is th<is> the place?

†1911

I promise ye it is a goodly Scaffolde.

In sooth, I am come about a headlesse arrand,

ffor I haue not much to say, now I am heere.

well, let's ascend a Gods name

In troth me thinkes your stayre is somewhat weake,

I pre thee honest freend, lend me thy hand,

to help me vp: As for my comming downe,

let me alone, Ile looke to that my selfe.

†1919

As he is going vp the stayres, enters the Earles of *Surrye & Shre(wsburie*

*Moore.* My Lords of Surrey and of Shrewesburie, giue me your hands yet before we  
ye see, though it pleaseth the King to raise me thus high, yet I am not p<  
for the higher I mounte, the better I can see my freends about me. I am no<w  
farre voyage, and this straunge wooden horsse must beare me thether: yet I<  
ceiue by your lookes you like my bargaine so ill, that ther's not one of ye all d<are  
walking. venter with me. Truly heers a moste sweet Gallerie, I like the ayre of it bett(er  
then my Garden at Chelsey. By your pacience good people, that haue prest th<us  
into my bed chamber: if youle not trouble me, Ile take a sound sleepe heere.

1903 *Moore,*] comma doubtful.

1906-7 in the MS. *to minde*, and *studied the* are damaged by an injury which does not appear in the facsimile.

1907-8 in the MS. from the *e* of *lawe* to the first *n* of *Inne* is damaged and from the *h* of *with* to the *s* of *cause* almost wholly destroyed by an injury which in the facsimile has only damaged *lawe in* and *ye and Inne*

1909 Dyce has 2 *Sher.* which seems probable, but his readings of numerals are not to be trusted. *was about*] badly damaged.

1910 a few traces of descenders are visible, but nothing consecutive can be made out.

1922 Dyce supplies *roud* after *p* 1923 Dyce supplies *on a* after *now*

1924 Dyce supplies *I per* after *yet*, but the *I* is visible.

*Shrew.* My Lord, twere good you'd publishe to the worlde,  
your great offence vnto his maiestie.

†1930

*Moore.* My Lord, Ile bequeathe this legacie to the hangman, and doo it instantly. I confesse his maiestie hath bin euer good to me, and my offence to his highnesse, make(s giues him his gowne. me of a state pleader, a stage player, (though I am olde, and haue a bad voyce) t(o act this last Sceane of my tragedie. Ile send him (for my trespasse) a reueren(d head, somewhat balde, for it is not requisite any head should stand couerd to so high maiestie. If that content him not, because I thinke my bodie will then do(o me small pleasure, let him but burie it, and take it.

*Sur.* My Lord, my Lord, holde conference with your soule,  
you see my Lord, the time of life is short.

*Moore.* I see it my good Lord: I dispatche that busines the last night, I come hether only [by the hangman.] to be let blood, my doctor heere telles me it is good for the head ache. †1941

*Hang.* I beseeche ye my Lord forgiue me.

*Moore.* fforgiue thee honest fellowe? why?

*Hang.* ffor your death my Lord.

*Moore* O, my death? I had rather it were in thy power to forgiue me, for thou hast the sharpest action against me, the lawe (my honest freend) lyes in thy hands now. his pursse. Heers thy fee, and my good fellowe, let my suite be dispatche presently: for tis all one payne to dye a lingering death, and to liue in the continuall mill of( a lawe-suite. But I can tell thee, my neck is so short, that if thou shoulds(t behead an hundred noble men like my selfe, thou wouldst nere get credit by it. Therefore (looke ye Sir) doo it handsomely, or of my woord thou shalt neuer deale with me heerafter. †1951

*Hang.* Ile take an order for that my Lord.

*Moore.* One thing more, take heed thou cutst not off my beard: Oh, I forgot, execution( past vppon that last night, and the bodie of it lies buried in the Tower.

Come, let's to the block.

*Hang.* My Lord, I pray ye put off your doublet.

*Moore.* No my good freend, I haue a great colde alreadie, and I would be lothe to take more, point me meete the block, for I was nere heere before

*Hang.* To the Easte side my Lord.

†1960

1932 *highnesse*] interlined above *maiestie* crossed out. 1940 *dispatchte*] Dyce *dispatchte*  
1941 the side note is crossed out in darker ink. 1944 pencil cross at end.  
1947 *Heers*] Dyce *hers* 1656-64 marked for omission and crossed out.

*Moore.* Then to the Easte,  
 we goe to sighe, that ore, to sleep in rest.  
 No eye salute my trunck with a sad teare,  
 Our birth to heauen should be thus : voyde of feare. ———— *exit.*

Stay, ist not possible to make a scape from all this strong garde? it is  
 There is a thing within me, that will raise  
 and eleuate my better parte boue sight  
 of these same weaker eyes. And M<sup>r</sup>. Shreeues,  
 for all this troupe of steele that tends my death,  
 I shall breake from you, and flye vp to heauen,  
 Lets seeke the meanes for this.

†1970

*Hang.* My Lord, I pray ye put off your doublet.

*Moore.* Speake not so coldely to me, I am hoarse alreadie,  
 I would be lothe good fellowe to take more,  
 Point me the block, I nere was heere before.

*Hang.* To the Easte side my Lord.

*Moore.* Then to the Easte,  
 we goe to sigh, that ore, to sleepe in rest.  
 Heere Moore forsakes all mirthe, good reason why,  
 the foole of fleshe must with her fraile life dye.  
 No eye salute my trunck with a sad teare,  
 Our birthe to heauen should be thus : voide of feare. ———— *exit.*

†1980

*Sur.* A very learned woorthie Gentleman  
 Seales errour with his blood. Come, wee to Courte.  
 Lets sadly hence to perfect vnknowne fates,  
whilste he tends prograce to the state of states.

ffinis.

1967 *better*] *b* altered from *p*1984 *weele*] *w* altered from *l*?1986 *whilste*] *i* altered, perhaps in darker ink.1982 Dyce supplies *with Hangman, &c.* after *exit*1985 *vnknowne*] *no* altered.1987 Fol. 22<sup>b</sup> blank.

Moore Now will I speake like Moore in melancholy  
 ffor if greefes power could w<sup>th</sup> her sharpest darts  
 pierce my firme bosome ; heres sufficient cause  
 to take my farewell of mirths hurtles ~~tawes~~.  
 Poore humbled Lady, thou that wert of late  
 placde w<sup>th</sup> the noblest women of the land  
 Invited to their angell companies  
 seeming a bright Starre in the [heauen of] Courtly Sphere  
 why shouldst thou like a widow sit thus low  
 and all thy faire consorts [shun] moove from the cloudes  
 that ouerdreep thy beautie and thy worth  
 Ile tell thee the true cause, the Court like heauen  
 examines not the anger of the [king ;] Prince  
 and being more fraile composde of gilded earth  
 shines vpon them on whom the [Prince] king doth shine  
 smiles if he smile, declines if he decline  
 Yet seeing both are mortall Court and king  
 shed not one teare for any earthly thing  
 ffor so God p<sup>d</sup>on me in my saddest hower  
 thou hast no more occasion to lament  
 nor these, nor those, my exile from the court  
 no nor [my mortall d] this bodyes tortur wert imposde  
 as commonly disgraes of great men  
 are the forewarnings of a hastie death  
 [Beleeue me] than to behold me after many a toyle  
 honord w<sup>th</sup> endlesse rest. Perchance the king

FOL. 6<sup>a</sup>

10

20

## ADDITION I.

This insertion has not been properly fitted into its context and appears in quite a wrong part of the MS. It clearly belongs to sc. xiii, where it is presumably intended to replace †1471-1516, on fol. 19<sup>a</sup>, which (except †1502-5) are marked for omission and preceded by a reference sign.

1-71 in hand A, not found elsewhere.

1 *like Moore in* Moore interlined: Dyce *like man in* 2 *if* interlined.

4 *tawes*] the cross to the *l* may be accidental. 5-18 marked for omission.

7 *Invited*] *v* altered from *u* 10 *shun*] *un* doubtful, possibly *ou* *moove*] *v* altered from *u*

12 *thee the*] *the* interlined. 14 *more*] interlined.

15 *on*] *o* altered from *v* *king*] interlined. 19 *in*] interlined.

22 *wert*] *t* altered from *e*

23 *disgraes*] sic, for *disgraces*, which Dyce prints.

- seeing the Court is full of vanitie  
 has pittie least our soules shuld be misled  
 and sends vs to a life contemplatiue.  
 O happy banishment from worldly pride 30  
 when soules by priuate life are sanctifide  
*wife*: O but I feare some plot against [hi] your life  
*Moore*: why then tis thus ; the king of his high grace  
 seeing my faithfull seruice to his state  
 intends to send me to the king of heauen  
 for a rich present: where [if soules] my soule shall proue  
 a true remembrer of his majestie.  
 Come pre thee mourne [, since] not: the worst chance is death  
 and that brings endlesse joy for fickle breath./  
*wife*: Ah but your children. 40  
*Moore*: Tush let them alone, say they be stript from this poore painted cl(oth  
 this outside of the earth ; [what haue they] left houselesse, bare  
 they haue mindes instructed how to gather more  
 there's no man thats ingenuous can be poore.  
 And therefore doo not weep my little ones  
 though [all] you loose all the earth ; keep your soules eeuen  
 and you shall finde inheritance in heauen.  
 But for my seruants theres my cheefest care  
 [In you I] Come hether faithfull Steward be not greeude  
 that in thy pson I discharge both thee 50  
 and all thy other ffellow Officers  
 ffor my great Master hath discharged mee.  
 [So for the rest, my Gentlemen and y]  
 If thou by seruing me hast sufferd losse

28 *soules shuld*] sic.

32 deleted letters doubtful.

37 *majestie.*] sic.

39 *brings*] the scribe wrote *breeds* and then altered *eed* to *ing* thus making the word into *brings* but left the reading rather doubtful. Another hand, using blacker ink, then interlined another *brings* and appears to have made an unsuccessful attempt to cross out the original reading. The interlined *brings* has probably been gone over a second time with thicker ink of the same colour and a very scratchy pen.

joy] sic.

44 *there's*] Dyce *Theres*46 *eeuen*] sic.52 *great*] *g* altered.

53-61 marked for omission.

then benefit thy selfe by leauing mee.  
 I hope thou hast not: for such times as theese  
 bring gaine to Officers who euer leese  
 Great Lords haue onely name; but in the[ir] fall  
 [ ] Lord Spend-alls Stuart's master gathers all  
 But I suspect not thee admit thou hast  
 Its good the seruants saue when Masters wast./  
 But you poore Gentlemen that had no place  
 t'inrich your selues but by loathd briberie  
 w<sup>ch</sup> I abhord, and neuer found you loude  
 thinke when an oake fals vnderwood shrinkes downe  
 and yet may liue though brused, I pray ye striue  
 to shun my ruin for the ax is set  
 euen at my root to fell me to the ground.  
 the best I can doo to prefer you all [w<sup>t</sup>]  
 w<sup>th</sup> my meane store expect, for heauen can tell  
 that Moore loues all his followers more than well./

60

70

[End of Addition I.]

55 *thy*] *y* altered from *ee*      56 *not*] interlined.

59 something at the beginning of the line has been crossed out, first by the scribe and again later in black ink.  
*gathers*] *s* inserted in black ink.

61 *good*] *od* altered from *d*      63 *your*] *y* altered.

65-71 written up the left margin with a reference mark.

66 *though*] *g* inserted partly covering *u*      71 *Moore*] second *o* altered from *r*  
 Fol. 6<sup>b</sup> blank.

- clo come come wele tickle ther turnips wele bu(tter ther) boxes FOL. 7<sup>a</sup>  
 • shall strangers Rule the Roste [yes] but wele baste [yt] the roste  
 comē come a flawnt a flaunte
- gorge brother giue place and heare Iohn lincolne speake  
 clo I lincolne my leder and doll [his] my true breder w<sup>th</sup> the rest of  
 our crue shall Ran tan tarra ran. doo all they what they can  
 shall we be bobd braude no shall we be hellde vnder no. we ar fre  
 borne and doo take skorne to be [so.] vsde soe /
- doll pease theare I saye heare captaine lincolne speake.  
 kepe silens till we know his minde at large. 10
- clo [come on than] then largelye dilliuier speake bullie and he that presumes to [speak before y<sup>e</sup>]  
 interrupte the in thie orratione this for him [capatene]
- lincol then gallant bloods you whoes fre sowles doo skorne  
 to beare the inforsed wrongs of alians  
 ad rage to Ressolutione fier the howses  
 of theis audatious strangers: This is S<sup>t</sup> martins  
 and yonder dwells mutas a welthy piccardye  
 at the greene gate  
 de barde peter van hollocke adrian Martine  
 w<sup>th</sup> many more outlandishe fugetiues 20  
 shall theis enioy more priueledge then wee  
 in our owne cuntry. lets become ther slaiues

## ADDITION II.

This insertion, comprising fols. 7-9, is a composite work of three different scribes, working however in conjunction. Fol. 7 contains a somewhat elaborated draft of sc. iv (fol. 5<sup>b</sup>, 412-52). The original scene is marked for deletion and the new draft obviously intended to take its place. Sc. iv was originally followed by the prentice scene (sc. v), of which only the opening remains (fol. 5<sup>b</sup>, 453-72), and which was entirely cancelled in revision. On the verso of fol. 7, in a second hand, is a scene (sc. v<sup>a</sup>) which may or may not be a revision of some original scene which has entirely disappeared in the hiatus between fols. 5 and 10. Fols. 8<sup>a</sup>, 8<sup>b</sup>, 9<sup>a</sup> (9<sup>b</sup> being blank) contain the revision, in a third hand, of the beginning of the insurrection scene (sc. vi). The original draft of the opening of this scene has disappeared, the latter part is contained in fol. 10, \*476-565. Note that it is \*476 that follows continuously upon II. 270, \*473-5 being marked for deletion as forming part of the original prose speech by More rendered in verse by the reviser.

1-64 in hand B.

2 deletion of *yes* not quite certain: Dyce retains it.4 *gorge*] Dyce *George*5 *my true*] *my* interlined.11 *then largelye dilliuier*] interlined.14 *alians*] Dyce *aliens*17 *mutas*] *t* altered from *l* in darker ink by C?18-20 a cross in right margin, apparently in same ink as text, cf. fol. 5<sup>b</sup>, 418-21.19 *barde*] Dyce *Bard*22 *slaiues*] the dot of the *i* has been crossed out in modern ink: Dyce *slaues*

since Iustis kepes not them in greater awe  
wele be our Selues Rough ministers at lawe.

clo vse no more swords nor no more words but fier the howses  
braue captaine curragious fier me ther howses

doll I for we maye as well make bonefiers on maye daye as  
at midsofmer wele alter the daye in the callinder and sett  
itt downe in flaming letters

sher staye no that wold much indanger the hole cittie  
wher too I wold not the leaste preiudice.

30

doll no nor I nether so maie mine owne howse be burnd for companye  
ile tell ye what wele drag the strangers into more felde &  
theare bumbaste them till they stinke a gaine

clo and thats soone doone for they smell for feare all redye.

Geor let some of vs enter the strangers houses

and if we finde them theare then bringe them forthe

doll but if ye bringe them forthe eare ye finde them Ile neare  
alowe of thatt

clo now marsse for thie honner dutch or frenshe so yt be a wenshe  
ile vppon hir

40

WILLIÄ now lads howe shall we labor in o<sup>r</sup> saftie

I heare the maire hath gatherd men in armes

and that shreue more an hower a goe Risseude

some of the pryve counsell in at ludgate

forse now must make our pease or eles we fall

twill soone be knowne we ar the principall

doll and what of that if thow beest a fraide husband go home a

gaine and hide thy hed for by the lord Ile haue a lyttill sporte

now we ar att ytt

50

[Lin] Geor lets stand vppon o<sup>r</sup> swords and if they come

24 *Rough*] Dyce *roughe*

25 *words*] *r* altered.

26 small pencil cross at end.

32 *maie*] interlined.

41 *hir*] *h* altered.

44 *shreue*] *shr* altered.

25, 26 *houses*] Dyce *houses* but *u* and *w* are almost indistinguishable in B.

27 *bonefiers*] *o* altered.

31 *leaste*] Dyce *least*

33 *tell*] *e* altered.

35 *doone*] *oo* badly formed, more like *ar* or *ow*

Dyce supplies s.d. *Exeunt Sherwin, Clowne, and others.* after *hir*

42 *Williä*] written in darker ink by C over *Linco* of B.

48 *thow*] Dyce *thou*

51 *swords*] Dyce *suerds*



Resseae them as they weare our eninemyes  
 clo a purchase a purchase we haue fownd we ha fownde  
 doll what  
 clo nothinge nott a frenshe fleminge nor a fleming frenshe  
 to be fownde but all fled in plaine inglishe  
 Linco how now haue you fownd any  
 Sher no not one theyre all fled  
 Lincol then fier the houses that the maior beinge busye  
 aboute the quenshing of them we maye skape  
 burne downe ther kennells let vs strait awaye  
 leaste this daye proue to vs an ill maye daye  
 clo fier fier ile be the firste  
 if hanginge come tis welcome thats the worste

MANETT CLOWNE /

(En)ter At on dore S<sup>r</sup> Thomas moore and Lord maire :

FOL. 7<sup>b</sup>

Att an other doore S<sup>r</sup> Iohn Munday Hurt.

L. Maior. | what S<sup>r</sup> Iohn müday are yo<sup>u</sup> hurt  
 S<sup>r</sup> Iohn. | A little knock my lord [her] ther was even now  
 | a sort of prentises playing at Cudgells  
 | I did Comaund them to ther m<sup>rs</sup> howses  
 | but one of them Backt by the other crew  
 | wounded me in the forehead w<sup>th</sup> his Cudgill  
 | and now I feare me they are gon to Ioine  
 | w<sup>th</sup> Lincolne Sherwine and ther dangerous traine  
 Moore. | the Capitaines of this Insurrection  
 | have tane them selves to armes. and cam but now  
 | to both the counters wher they have releast

70

52 *eninemyes*] sic, for *enemies* but the *i* has been crossed out in modern ink: Dyce *ennemyes*  
 Dyce supplies S.D. *Re-enter Sherwin, Clowne, and others.* after this line.

55 *fleminge*] Dyce *Fleming* 56 *be*] interlined. 59 *maior*] Dyce *Maier*  
 63-5 written up right margin with a reference line. 64 *hanginge*] Dyce *hanging*  
 65 added in a different hand, C? The most likely explanation of this, as it stands, obviously wrong  
 addition, seems to be that C intended to continue with a revision of sc. v (fol. 5<sup>b</sup>, 453 &c.) and to carry the  
 Clown over from the one to the other. If so the intention was abandoned. Dyce supplies S.D. *Exeunt.*

66 Scene v<sup>a</sup>.

66-122 in hand C. 68-75 marked for omission.

69 *her*] *er* doubtful, the word was crossed out by the scribe and has been further deleted in  
 a different ink. 73 *forehead*] *h* altered from *r*?

sundrie Indetted prisoners. and from thence  
 I heere y<sup>t</sup> they are gonn Into S<sup>t</sup> martins  
 wher they Intend to offer violence  
 to the amazed Lombards therfore my lord  
 If we expect the saftie of the Cittie  
 [twere] tis time that force or parley doe encownter  
 w<sup>th</sup> thes displeased men.

80

*Enter A messenger*

*L. maior.* how now what newes

*Mess.* my Lord the rebells have broake[n] open newegate  
 from whence they have deliverd manie prisoners  
 both fellons and notorious murderers  
 that desperatlie cleave to ther Lawles traine

90

*L. Maior.* vpp w<sup>th</sup> the draw bridge gath<sup>r</sup> som forces  
 to Cornhill and cheapside. And gentle men.  
 If dilligence be vsde one every side  
 A quiet Ebb will follow this rough tide

*Enter Shrowsberie Surrie Palmer. Cholmley*

*Shro.* Lord maior his ma<sup>tie</sup> receaving notice.  
 of this most dangerous Insurrection.  
 hath sent my lord of Surry and my self  
 S<sup>r</sup> Thomas palmer and o<sup>r</sup> followers  
 to add vnto o<sup>r</sup> forces o<sup>r</sup> best meanes  
 for pacifying of this mutinie

100

In gods name then sett one w<sup>th</sup> happie speed  
 the king laments If one true Subiect bleede

*Surr.* I heere they meane to fier the Lumbards howses  
 oh power what art thou in a madmans eies  
 thou makst the plodding Iddiott Bloudy wise

*Moore.* my Lords I dowt not but we shall appease  
 w<sup>th</sup> a calm breath this flux of discontent

*Palme.* to call them to a parley questionles

87 the deletion of *n* not quite certain: Dyce omits it.

100 *o forces*] Dyce emend. *your forces*

105 *thou*] Dyce is wrong in stating that the MS. reads *then*

109 the speaker's name is written rather too low: Dyce prefixed it to 110, thus ignoring the speech-division lines.

- may fall out good. tis well said m<sup>r</sup> moore 110
- Moor.* letts to thes simple men for many sweat  
vnder this act that knowes not the lawes debtt  
w<sup>ch</sup> hangs vppon ther lives. for sillie men.  
plodd on they know not [ow] how. [like a fooles penn]  
that ending showes not any sentence writt  
linckt but to common reason or sleightest witt  
thes follow for no harme but yett Incurr  
self penaltie w<sup>th</sup> those that raisd this stirr  
A gods name one to calme o<sup>r</sup> privat foes  
w<sup>th</sup> breath of gravitie not dangerous blowes *exeunt* 120  
*Enter Lincoln. Doll. Clown. Georg betts williamson others*  
*And A sergaunt at armes*
- Lincolne Peace heare me, he that will not see (a red) hearing a(t) a harry FOL. 8<sup>a</sup>  
grote, butter at a levenp(enc)e a p(ounde meale at) nyne shillings a  
Bushell and Beeff at fower (nobles a stone lyst) to (me)
- [other] GEO BETT yt will Come to that passe yf stra(ingers be su)fferd marke him  
Linco our Countrie is a great eating Country, argo they eate more in  
our Countrey then they do in their owne
- [other] BETTS CLOW by a half penny loff a day troy waight  
Linc they bring in straing rootes, which is meerly to the vndoing of poor 130  
prentizes, for whaty [a watrie] or sorry psnyp to a good hart
- [oth] WILLIAN trash trash; they breed sore eyes and tis enough to infect the  
Cytty w<sup>t</sup> the palsey
- Lin nay yt has infected yt w<sup>t</sup> the palsey, for theise basterdy of dung  
as you knowe they growe in Dvng haue infected vs, and yt is our

111 *thes*] Dyce *the*

113-16 marked for omission, but a subsequent mark after 113 may be intended to make the omission begin at 114 only. 114 the first deletion seems to be of *o* and beginning of *w* 120 *blowes*] *w* altered.

121 Scene vi.

123-270 in hand D. Fol. 8 has first been mended with tracing paper and has then been pasted over on both sides with the same. The numerous alterations in the speakers' names are by C.

123 *harry*] Dyce *Herry* (but probably wrong). 125 *Beeff*] first *e* altered.

126 *Geo betts*] inserted by C. *marke*] Dyce *Mark*

127 *Linco*] in two minims only, but the first is dotted. 129 *betts clow*] inserted by C.

131 the deletion should have been of *watrie* or and it is so treated by Dyce.

132 *willian*] sic, inserted by C: Dyce *William* 134 *dung*] *un* has one minim too many.

infeccion will make the Cytty shake which ptly Coms through  
 the eating of psnyps  
 [o] CLOWN. BETTS trewe and pumpions together  
 ENTER Seriant what say (ye to the) mercy of the king do yo<sup>u</sup> refuse yt  
 Lin yo<sup>u</sup> (would haue vs) vppon thipp woold yo<sup>u</sup> no marry do we not, we 140  
 accept of the kings mercy but wee will showe no mercy vppō  
 the st(raungers)  
 seriaunt yo<sup>u</sup> ar the (simplest) things that eu' stood in such a question  
 Lin how say yo<sup>u</sup> now prenti prentisses symple downe w<sup>th</sup> him  
 all prentisses symple prentisses symple.  
 Enter the L. maier Surrey  
 Shrewsbury  
 [Sher] MAIOR hold in the king's name hold  
 Surrey frend's masters Countrymen  
 mayer peace how peace I [sh] Charg yo<sup>u</sup> keep the peace 150  
 Shro. my maisters Countrymen  
 WILLIAMSON The noble Earle of Shrowsbury lett's hear him  
 GE bett's weele heare the earle of Surrey  
 Linc the earle of Shrowsbury  
 bett's weele heare both  
 all both both both  
 Linc Peace I say peace ar yo<sup>u</sup> men of Wisdome [ar] or  
 what ar yo<sup>u</sup>  
 Surr [But] what yo<sup>u</sup> will haue them but not men of Wisdome  
 all weele not heare my L of Surrey, [ ] no no no no no 160

138 *Clown. betts*] inserted by C; it is not quite certain whether the preceding *o* has been deleted.

139 *Enter*] interlined by C: Dyce omits. *yo<sup>u</sup>*] Dyce *ye* 141 *showe*] *w* altered?

144 *how say yo<sup>u</sup>*] inserted by D. *yo<sup>u</sup>*] Dyce *ye* *now prenti*] interlined by D. *prenti*] reading doubtful: Dyce *prentisses* (but the whole word is certainly not there).

145 a cross at the end probably in modern ink or pencil.

147 Dyce (Corrigenda) supplies *Palmer, Cholmley, and Moore* after *Shrewsbury*

148 *maior*] inserted by C.

149-50 the rule which should come between these lines appears to have been omitted.

150 the second deleted letter is doubtful.

152 *williamson*] written by C, the first five letters covering D's *Sher*

153 *Ge*] added by C.

154 *Shrowsbury*] Dyce *Shrewsbury*

160 the deleted word may be *all* (it has been crossed out in darker ink).

|                | Shrewsbury shr  |                     |
|----------------|---|---------------------|
| moor           | whiles they ar ore the banck of their obedyenc<br>thus will they bere downe all th(ings)  |                     |
| Linc           | Shreiff moor speakes shall we heare shreef moor speake  |                     |
| Doll           | Letty heare him (a) keepes a plentyfull shrevaltry, and a made my<br>Brother Arther watch(ins) Seriant S(af)es yeoman lety heare<br>shreeve moore   |                     |
| all            | Shreiuē moor moor more Shreue moore   |                     |
| moor           | (even) by the rule yo <sup>u</sup> haue among yo <sup>r</sup> sealues<br>(comand sti)ll audience  | FOL. 8 <sup>b</sup> |
| all            | (Surrey S)ury   | 171                 |
| all            | (moor moor)   |                     |
| Lincolne betty | peace peace scilens peace.  |                     |
| moor           | Yo <sup>u</sup> that haue voyce and Credyt w <sup>t</sup> the [Mv] nvmer<br>Comaund them to a stilnes   |                     |
| Lincolne       | a plaigue on them they will not hold their peace the deule<br>Cannot rule them  |                     |
| Moor           | Then what a rough and ryotous charge haue yo <sup>u</sup><br>to Leade those that the deule Cannot rule<br>good masters heare me speake  | 180                 |
| Doll           | I byth mas will we moor thart a good howskeeper and I<br>thanck thy good worship for my Brother Arthur watchins   |                     |
| all            | peace peace   |                     |
| moor           | look what yo <sup>u</sup> do offend yo <sup>u</sup> Cry vppō<br>that is the peace, not (        of yo <sup>u</sup> heare) present<br>had there such fellowes, lyv(d w)hen yo <sup>u</sup> wer babes<br>that could haue topt the p(eace) as nowe yo <sup>u</sup> woold<br>the peace wherin yo <sup>u</sup> haue till nowe growne vp<br>had bin tane from yo <sup>u</sup> , and the bloody tymes<br>could not haue brought yo <sup>u</sup> to [        ] the state of men | 190                 |

161 inserted later by D. shr] Dyce *Shrewsbury*162 obedyenc] Dyce *obedyence*

166 watchins] the last three letters are obscured by a smudge of darker ink. yeoman] o altered in darker ink.

178 Moor] Dyce *Moore*

182 watchins] c altered from beginning of h?

190 two short words appear to be deleted.

alas poor thingſ what is yt yo<sup>u</sup> haue gott  
 although we graunt yo<sup>u</sup> geat the thing yo<sup>u</sup> seeke  
 [D] Bett marry the removing of the straingers w<sup>ch</sup> cannot choose but  
 much [helpe] advauntage the poor handycraftes of the Cytty  
 moor graunt them remoued and graunt that this yo<sup>r</sup> [y] noy<sup>ce</sup>  
 hath Chidd downe all the matie of England  
 ymagin that yo<sup>u</sup> see the wretched straingers  
 their babyes at their backſ, and their poor lugage  
 plodding tooth portſ and costſ for transportacion  
 and that yo<sup>u</sup> sytt as kingſ in your desyres  
 aucthoryty quyte sylenct by yo<sup>r</sup> braule  
 and yo<sup>u</sup> in ruff of yo<sup>r</sup> [yo] opynions clothd  
 what had yo<sup>u</sup> gott, I'le tell yo<sup>u</sup>, yo<sup>u</sup> had taught  
 how insolenc and strong hand shoold prevayle  
 how ordere shoold be quelld, and by this patterne  
 not on of yo<sup>u</sup> shoold lyve an aged man  
 for other ruffians as their fancies wrought  
 with sealf same hand sealf reasons and sealf right  
 woold shark on yo<sup>u</sup> and men lyke ravenous fishes  
 woold feed on on another  
 Doll before god thatſ as trewe as the gspell  
 [Betty] LINCOLN nay this a sound fellowe I tell yo<sup>u</sup> lets mark him  
 MOOR Let me sett vp before yo<sup>r</sup> thoughts good freindſ  
 on supposytion which if yo<sup>u</sup> will marke  
 yo<sup>u</sup> shall pceaue howe horrible a shape  
 yo<sup>r</sup> ynnovation beres, first tis a sinn  
 which oft thappostle did forwarne vs of vrging obedienc to aucthory<sup>ty</sup>  
 and twere [ ] no error yf I told yo<sup>u</sup> all yo<sup>u</sup> wer in armes gainst g<sup>d</sup>

193 D] doubly deleted, first by D and then in darker (modern ?) ink.

194 handycraftes] e doubtful, Dyce omits, but there is something between *t* and *s*

195 noyce] *y* altered from *w*? 196 matie] sic, without any mark of contraction.

204 insolenc] Dyce insolence 210 a cross at the end probably in modern ink or pencil.

212 lincoln] inserted by C. Dyce supplies *is* after *this* (unnecessarily).

213 moor] added by C. 217 obedienc] Dyce obedience aucthoryty] Dyce authority

218 g] Dyce your and supplies sovereign (but there is no possible room for such an addition, and the first letter is certainly *g* not *y*; moreover the context imperatively requires *god*).

all marry god forbid that FOL, 9<sup>a</sup>  
 moø nay certainly yo<sup>u</sup> ar  
 • for to the king god hath his offyce lent 221  
 of dread of Iustyce, power and Comaund  
 hath bid him rule, and willd yo<sup>u</sup> to obay  
 and to add ampler matie. to this  
 he [god] hath not [le] only lent the king his figure  
 his throne [his] sword, but gyven him his owne name  
 calls him a god on earth, what do yo<sup>u</sup> then  
 rysing gainst him that god himself enstalls  
 but ryse gainst god, what do yo<sup>u</sup> to yo<sup>r</sup> sowles  
 in doing this o desperat [ar] as you are. 230  
 wash your foule mynds w<sup>t</sup> teares and those same handg  
 that yo<sup>u</sup> lyke rebells lyft against the peace  
 lift vp for peace, and your vnreuerent knees  
 [that] make them your feet to kneele to be forgyven  
 [is safer warrs, then euer yo<sup>u</sup> can make]  
 [whose discipline is ryot; why euen yo<sup>r</sup> [warrs] hurly] [in in to yo<sup>r</sup> obedienc.]  
 [cannot pceed but by obedienc] TELL ME BUT THIS what rebell captaine  
 as mutynes ar incident, by his name  
 can still the rout who will obay [th] a traytor  
 or howe can well that pclamation sounde 240  
 when ther is no adicion but a rebell  
 to quallyfy a rebell, youle put downe straingers  
 kill them cutt their throts possesse their howses  
 and leade the matie of lawe in liom

220 ar] Dyce are

226 pencil cross at beginning. his has certainly been crossed out, and something may have been written over it: Dyce and

233 an interlineation intended to come before *your* has been erased; it may have been intended to replace *and*

235-7 all the deletions, except that of *warrs* in 236, are in darker ink by C.

236 *hurly*] (*ur* doubtful) apparently added to replace *warrs* deleted. *in in to yo<sup>r</sup> obedienc.*] interlined by D above the second half of the line. *obedienc.*] Dyce *obedience*

237 *obedienc*] Dyce *obedience* *tell me but this*] interlined by C above what precedes.

238 *mutynes*] *n* interlined: Dyce *mutynies* 240 *sounde*] *un* wants a minim.

241 *ther*] *r* altered from *ir* 244 *matie*] sic, without any mark of contraction.

to slipp him lyke a hound ; [saying] [alas alas] say nowe the king  
as he is clement, yf thoffendor moorne  
shoold so much com to short of your great trespas  
as but to banysh yo<sup>u</sup>, whether woold yo<sup>u</sup> go.

what Country by the nature of yo<sup>r</sup> error  
shoold gyve you harber go yo<sup>u</sup> to ffraunc or flanders 250

to any Iarman pvince, [to] spane or portigall  
nay any where [why yo<sup>u</sup>] that not adheres to England  
why yo<sup>u</sup> must need<sup>s</sup> be straingers. woold yo<sup>u</sup> be pleasd  
to find a nation of such barbarous temper  
that breaking out in hiddious violence

woold not afoord yo<sup>u</sup>, an abode on earth  
whett their detested knyves against yo<sup>r</sup> throtes  
spurne yo<sup>u</sup> lyke doggy, and lyke as yf that god  
owed not nor made not yo<sup>u</sup>, nor that the elamenty  
wer not all appropriat to [ther] yo<sup>r</sup> Comforty. 260

but Charterd vnto them, what woold yo<sup>u</sup> thinck  
to be thus vsd, this is the straingers case

all and this your momtanish inhumanyty  
fayth a saies trewe letts vs do as we may be doon by

[all] LINCO weele be ruld by yo<sup>u</sup> master moor yf youle stand our  
freind to pcure our pdon

moor Submyt yo<sup>u</sup> to theise noble gentlemen  
entreate their mediation to the kinge  
gyve vp yo<sup>r</sup> sealf to forme obay the maiestrate  
and thers no doubt, but mercy may be found. yf yo<sup>u</sup> so seek it 270

[End of Addition II.]

245 *alas alas*] interlined by D, crossed out by C. 248 pencil cross at end.

250 *gyve*] Dyce *geve* *ffraunc*] Dyce *Fraunce* 251 *spane*] Dyce *Spaine*

254 *barbarous*] second *r* altered. 260 *yo<sup>r</sup>*] interlined. 262 pencil cross at end.

263 *all*] belongs to 264 where Dyce places it. *momtanish*] the interpretation 'mawmtanish, Maho-  
metanish' is unsatisfactory: Dyce emend. *mountanish* and H. Bradley conj. (privately) *moritanish*

*inhumanyty*] Dyce *inhumanytye* 264 *vs*] crossed out in modern ink: Dyce omits.

265 *Linco*] inserted by C. *master*] Dyce *Maister*

269 *gyve*] Dyce *Geve* *yo<sup>r</sup> sealf*] Dyce *yoursealfe*

270 *may*] Dyce *maie* *yo<sup>u</sup>*] *o<sup>u</sup>* badly formed. *il*] there is certainly some word after *seek* but the  
exact form is doubtful: Dyce omits. Fol. 9<sup>b</sup> blank.



## Enter moore

FOL. 11\*<sup>b</sup>

It is in heaven that I am thus and thus  
 And that w<sup>ch</sup> we prophanlie terme o<sup>r</sup> fortunes  
 Is the provision of the power aboue  
 fitted and shapte Iust to that strength of nature  
 w<sup>ch</sup> we are borne good god good god  
 that I from such an humble bench of birth  
 should stepp as twere vp to my Countries head  
 And give the law out ther I in my fathers lif  
 to take prerogative and tyth of knees  
 from elder kinsmen and him bynd by my place  
 to give the smooth and dexter way to me  
 that owe it him by nature, sure thes things  
 not phisickt by respecte might turne o<sup>r</sup> bloud  
 to much Corruption. but moore. the more thou hast  
 ether of honor office wealth and calling  
 w<sup>ch</sup> might [acce] accite thee to embrace and hugg them  
 the more doe thou in serpents natures thinke them  
 feare ther gay skinns w<sup>th</sup> thought of ther sharpe state  
 And lett this be thy maxime, to be greate  
 Is when the thred of hazard is once Spuñ  
 A bottom great woond vpp greatly vndonn.

10

20

## [End of Addition III.]

## ADDITION III.

This insertion is on a piece of paper pasted on to the lower part of fol. 11<sup>b</sup>, and covering \*761-96 of the deleted sc. viii *a*. From its position it would seem that the addition was intended to stand at the beginning of the revised sc. viii (fol. 12<sup>a</sup>) but the necessary alteration in the S.D. has not been made, and the additional speech has no connexion with what follows. It might of course be treated as an independent scene (cf. V), but such does not appear to have been the intention of the scribe. If it is intended to form part of what follows it is of course a subsequent addition. Dyce inserts it, making the necessary alterations in the S.D.

Fol. 11\*<sup>a</sup> blank.

1-22 in hand C.

1 Enter] Dyce omits.

2 heaven] Dyce Heauen

6 Dyce supplies *withal* after *borne*9 out] might be *ont*lif] Dyce *life*15 Corruption.] Dyce *corruption*21 hazard] Dyce *hayday*Spuñ] Dyce *spoun*

*Enter Sr Thomas moore and his man Atired like him*

FOL. 12<sup>a</sup>

*Moore.* Com on sir are yo<sup>u</sup> redy

*Randall.* yes my Lord I stand but one a few points. I shall have donn p<sup>r</sup>sentlie. b<sup>e</sup>fore god  
I have practised yo<sup>r</sup> Lordshipps shift so well. that I thinke I shall grow p<sup>r</sup>owd  
my Lord

*Moore.* tis fitt thou shouldst wax p<sup>r</sup>owd. or ells thoult nere  
be neere allied to greatnes. observe me Sirra  
the Learned Clarke Erasmus is arived  
w<sup>th</sup>in o<sup>r</sup> english court. Last night I heere  
he feasted w<sup>th</sup> o<sup>r</sup> honord English poet  
the Earle of Surrey. and I learnd to day  
the famous clarke of Rotherdam will visett  
S<sup>r</sup> Thomas moore, therfore sir take my seate  
yo<sup>u</sup> are Lord Chauncelor. dress yo<sup>r</sup> behaviour  
according to my carriage but beware  
yo<sup>u</sup> talke not over much for twill betray thee  
who prates not much seemes wise his witt few scan  
while the [tog] tongue Blabs tales of the Imperfitt man.  
Ile see If greate Erasmus can distinguishe  
meritt and outward Cerimony

10

20

*Rand.* If I doe not deserve a share for playing of yo<sup>r</sup> Lo. well. lett me be yeoman  
vs<sup>r</sup>her to yo<sup>r</sup> Sumpter and be banisht from wearing of a gold chaine for ever

*Moore.* well sir Ile hide o<sup>r</sup> motion act my part  
w<sup>th</sup> a firme Boldnes and thou winst my hart  
how now whats the matter.

*Faulk.* Tugg me not Ime noe beare. sbloud If all the  
doggs in paris garden. hung at my tale. Ide shake em of w<sup>th</sup> this. that Ile

*Enter The Shreine w<sup>th</sup>  
Fawkner a ruffin  
and officers*

#### ADDITION IV.

This insertion originally filled three and a half pages and was all in one hand: subsequently a second hand made an addition in the blank space left at the end. It replaces a passage in the original (sc. viii) which began on fol. 11<sup>b</sup>, \*735, filled one or more original leaves which have disappeared between fols. 11 and 14, and the whole of fol. 14<sup>a</sup>, ending at †876. It is not clear whether this was all one scene in the original draft or not, but for purposes of numbering it may be assumed that it was, since the revised version is continuous. In that case the chief alteration made by the reviser seems to have been the division of the Faulkner portion into two parts and the insertion of the Erasmus portion between them.

1-211 in hand C.  
26 beare.] b altered.

19 Erasmus] mu has one minim too many.  
27 shake] k altered.

20 pencil cross at end.

- appeere. before noe king Cirstned but my good Lord Chauncelor  
*Shre.* weele cristen yo<sup>u</sup> sirra. bring him forward.  
*Moore* how now what tumults make yo<sup>u</sup> 30  
*ffall.* the azurd heavens protect my noble Lord chauncelor  
*Moore.* what fellowes this.  
*Shre.* A Ruffian my Lord that hath sett half the Cittie in an vpprore  
*Falk.* my Lord.  
*Shre.* ther was a fray in paternoster row. and because they would not be pted. the  
street was choakt vpp w<sup>th</sup> carts.  
*fauk.* my noble Lord paniar Allies throat was open.  
*Moore* S<sup>a</sup> hold yo<sup>r</sup> peace  
*fauk* Ile prove the street was not choakt. but is as well as ever it was since It was  
A streete 40  
*Shren.* this fellow was a principall broacher of the broile  
*fauk.* Sbloud I bro[ ]cht none. It was broacht and half ronm out before I had  
a lick at it  
*Shre.* and would be brought before noe Iustice but yo<sup>r</sup> honor  
*Fauk.* I am haild my noble Lord  
*Moore.* no eare to choose for every triviall noice  
but mine. and in so full a time. away  
yo<sup>u</sup> wronge me m<sup>r</sup> shreve. dispose of him  
at yo<sup>r</sup> owne plesure. send the knave to newgate  
*Fauk.* [sbloud] to newgate sbloud S<sup>r</sup> Thomas moore. I appeale I appeale? from 50  
newgate to any of the two worshipfull counters  
*Moore.* fellow whose man are yo<sup>u</sup> that are thus lustie  
*Fauk.* my names Iack fawknor. I serve next vnder god and my prince m<sup>r</sup> morris secritary  
to my Lord of winchester  
*Moore.* A fellow of yo<sup>r</sup> haire is very fitt. to be a secretaries follower  
*Fauk.* I hope so my Lord. the fray was betweene the Bishoppes men of Eelie and  
winchester. and I could not in honor but pte them. I thought it stood not w<sup>th</sup>  
my reputation and degree. to com to my Questions and aunswers. befor A  
a City Iustice. I knew I should to the pott

31 *ffall.*] altered: Dyce *Falk* *azurd*] Dyce *azurde* 42 *brocht*] *c* interlined above a letter (*u* or *a*?) deleted.  
43 pencil cross at end. 45 *Fauk.*] *F* altered from *f* 50 *appeale*] i. e. *appeale*! 53 *next*] interlined.  
*secritary*] Dyce *secretary* 56 *Eelie*] sic. 58 *befor*] Dyce *before* 58-9 *A a*] sic: Dyce *a*

- Moore.* thou hast byn ther It seemes to late all redie [FOL. 12<sup>b</sup>]  
*Fauk* I know yo<sup>r</sup> honor is wise. and so forth. and I desire to be only [ch] cattachizd  
 or examind by yo<sup>a</sup> my noble Lord chauncelor  
*Moore* Sirra. sirra you are a busie dangerous ruffian. 63  
*Fauk.* Ruffian.  
*Moore.* how long have yo<sup>a</sup> worne this haire  
*Fauk* I have worne this haire ever since I was borne  
*Moore* you know thats not my Question. but how long hath this shagg fleece huñg  
 dangling on thy head  
*Fauke.* how long my Lord. why somtimes thus Long somtimes Lowere as the fates &  
 humors please. 70  
*Moore.* So Quick sir w<sup>th</sup> me. ha? I see good fellow. thou lovest plaine dealing. sirra  
 tell me now when [whe] were yo<sup>a</sup> last at Barbars. how longe time have yo<sup>a</sup>  
 vppon yo<sup>r</sup> head woorne this shagg haire  
*Fauke.* My Lord Iack faukner tells noe Esops fabls. troth I was not at Barbars  
 this three yeires. I have not byn Cutt nor will not be cutt. vppon a  
 foolish vow. w<sup>ch</sup> as the destanies shall derect I am sworne to keepe  
*Moore.* when comes that vow out  
*Fauk.* why when the humors are purgd not this three years  
*Moore* vowes are recorded in the court of heaven.  
 for they are holly acts. yong man I charge thee  
 and doe advize thee start not from y<sup>t</sup> vow  
 and for I will be sure thou shalt not shreve  
 besids because It is an odious sight  
 to see a man thus hairie. thou shalt lie  
 In Newgate till thy vow and thy three years  
 be full expired. Away w<sup>th</sup> him  
*Fauke* my Lord  
*Moor.* Cut of this fleece and lie ther but a moneth  
*Fauke.* Ile not loosse a haire to be Lord Chauncelor of Europe  
*Moore* to newgate then. Sirra great sinns are Brede 90

61 the second deleted letter is unfinished. 72 have] v altered? 74 fabls.] Dyce fables  
 78 this] Dyce this 82 shreve] Dyce conj. swerve 83 besids] Dyce Besides  
 89 Fauke.] Dyce Fauk loosse] Dyce loose

in all that Body wher thers a foule head. away w<sup>th</sup> him. exeunt

*Enter Surry Erasmus and Attendaunts.*

*Surry.* now great Erasmus you approch the p<sup>r</sup>sence  
of a most worthy Learned gentleman.  
this Little Ile holds not a trewer frend  
vnto the arts. nor doth his greatnes add  
A fained florish to his worthie pts  
hees great in studie thats the statists grace  
that gaines more Reverence then the outward place.

*Erasmus.* [It is Erasmus] Report my Lord hath Crost the narrow seas  
and to the severall pts of Christendom  
hath borne the same of yo<sup>r</sup> Lord chauncelor  
I long to see him whom w<sup>th</sup> loving thoughts  
I in my studie oft have visited  
Is that S<sup>r</sup> Thomas moore

100

*Surry.* It is Erasmus  
now shall yo<sup>r</sup> vew the honorablest scholler  
the most religious pollititian.  
the worthiest Counsailor that tends o<sup>r</sup> state  
that study is the generall watch of England  
In it the princes saftie and the [state] peace  
that shines vppon o<sup>r</sup> Comon wealth are forgd  
by Loiall Industrie

110

*Erasmus.* I dowt him not  
to be as neere the lif of Excellence  
as you proclaime him when his meanest servaunts  
are of some waight you saw my lord his porter  
give entertainment to vs at the gate  
in Latten. good phrase. whats the m<sup>r</sup> then.  
when such good pts shine in his meanest men.

120

91 Dyce supplies *all except Randall.* after *exeunt*

92 *Attendaunts*] Dyce *Attendants* 102 *same*] sic, for *fame*, which Dyce prints.

107 *vew*] reading doubtful: *v* and *w* are clear, and between them is what might be either *e* or *o*, but is more like the latter; then above this is a mark which may be meant either to turn *o* into *e* or if the letter is already *e* to indicate an *i* before it: Dyce *view*

108 *religious*] *rel* altered. 115 *lif*] Dyce *life*

Surry. his Lo hath som waightie Busines  
for see as yett he takes noe notice of vs

FOL. 13<sup>a</sup>

Erasmus. I thinke twere best I did my dutie to him  
in a short Latin speech. *Qui in Celiberima[ ] patria natus est et  
Gloriosa[ ] plus habet negotij et in [funem] Lucem veniat quam qui*

Rand. I pry thee good Erasmus be Covered. I have for sworne speaking of lattin  
as I am true Counsailor Ide tickle yo<sup>u</sup> w<sup>th</sup> a speech. nay Sitt Erasmus. sitt  
good my Lord of Surry. Ile make my Lady Com to yo<sup>u</sup> annon If she will  
and give yo<sup>u</sup> entertainment

Erasmus. Is this S<sup>r</sup> Thomas Moore

130

Surry. oh good Erasmus yo<sup>u</sup> must Conceave his vaine hees ever furnisht w<sup>th</sup> thes  
Conceits

Rand. yes faith my learned poet doth not lie for that matter. I am nether more

Enter s<sup>r</sup> Thomas  
moore. nor less then mery S<sup>r</sup> Thomas allwaies. wilt supp w<sup>th</sup> me. by god I love  
a parlous wise fellow that smells of a pollititan. better then a long progress

Surry. we are deluded. this is not his Lordshipp

Rand. I pray yo<sup>u</sup> Erasmus how longe will the holland cheese in yo<sup>r</sup> [Coûteyrie] Countrie  
keepe w<sup>th</sup>out maggetts.

Moore. foole painted Barbarisme retire thy self

Into thy first creation thus yo<sup>u</sup> see

140

my loving learned frends how far respecte

waites often on the Cerimonious traine

of bace Illiterate welth whilst men of schooles

shrowded in povertie are cownted fooles

pdon thou reverent germaine I have mixt

so slight a Iest to the faire Entertainment

of thy most worthy self. for know Erasmus

mirth wrinckls vpp my face and I still Crave

124 *Celiberima*] *a* altered; final *m*? deleted.

125 *Gloriosa*] *a* altered; final *m*? deleted. *negotij*] Dyce *negotii* *et*] Dyce emend. *ut* *Lucem*] interlined; *em* altered. 127 Dyce supplies *else* before *as*.

137 *Coûteyrie*] The original reading was probably *Contey* then *n* being treated as *u* had a mark placed over it to give the reading *un* and the last three letters, which are however doubtful, were added; the scribe no doubt then intended to delete *ey* but seeing the confusion he had produced altered his mind and struck out the whole word. *Countrie*] interlined.

140 Dyce supplies the S.D. *Exit Randal*. after *creation* 143 *bace*] Dyce *base* *Illiterate*] Dyce *illitterat*.

144 *cownted*] Dyce *counted* 148 *Crave*] *C* altered from *g*

When that forsaks me I may [have] hugg my grave

Erasmus. yo<sup>r</sup> honors mery humor is best phisick

et tu Erasmus an  
Diabolus

150

unto yo<sup>r</sup> able Boddy. for we learne

wher mellancholly choaks the passages

of bloud and breth the errected spirit still

lengthens o<sup>r</sup> dayes w<sup>th</sup> sportfull exercise

studie should be the saddest time of lif

the rest a sport exempt from thought of strife

Moore. Erasmus preacheth gospell against phisicke.

my noble poet

Surry. oh my [noble] Lord yo<sup>n</sup> tax me

in that word poet of much Idlenes

It is a studie that maks poore o<sup>r</sup> fate

poets were ever thought vnfitt for state

160

Moore. o give not vp faire poisie sweet Lord

to such Contempt. that I may speake my hart

It is the sweetest heraldrie of art

that settis a difference tweene the tough sharpe holly

and tender Bay tree

Surry yett my lord. It is become the very Lagg in number

to all mechanick sciences

Moore. why Ile show the reason

170

this is noe age for poets they should sing

to the lowd Canon *Heroica facta*

*qui faciunt reges heroica Carmina lawdant*

and as great subiects of ther pen decay

149 forsaks] Dyce forsakes hugg] interlined.

150 honors] Dyce honers Dyce supplies aut after et and after an presumably intending substitution.

154 lengthens] g altered from t 155 lif] Dyce life 161 maks] Dyce makes

163 give] ? v altered from u

168 Lagg in] reading very doubtful; the first letter can hardly be anything but a badly formed L, the second is almost certainly a, the third certainly g, the fourth is badly blotted and may have been deleted, it looks most like g, while above it are marks resembling the dot of an i and an Italian c; then after a blank, and rather close to the next word, is something blotted or deleted, which may conceivably be in though it looks more like n; it seems most likely that the apparent deletions and interlineations are due to blots or sets off from the opposite page (there is at least one other mark in the neighbourhood presumably due to that cause): Dyce logic (doubtfully).

173 reges] second e altered?

even so vnphisickt they doe melt away

*Enter m<sup>r</sup> Morris*

Com will yo<sup>r</sup> Lordshipp in? my deere Erasmus

Ile heere yo<sup>u</sup> m<sup>r</sup> moris presentlie.

my Lord I make yo<sup>u</sup> m<sup>r</sup> of my howse

weele Banquett heere w<sup>th</sup> fresh and staid delights

the muses musick heer shall cheere o<sup>r</sup> sprites

neate witt 180

the cates must be but meane wher scollers sitt. for thar (ma)de all w<sup>th</sup> courses( of

FOL. 13<sup>b</sup>

*Moore.* how now m<sup>r</sup> morris

*moriss.* I am a suter to yo<sup>r</sup> Lordshipp in behalf of a servaunt of mine.

*moore.* the fellow w<sup>th</sup> Long haire good m<sup>r</sup> moris

Com to me three years hence and then Ile heere yo<sup>u</sup>

*moris* I vnderstand yo<sup>r</sup> honor but the foolish knave has submitted him self to the mercy of a Barber. and is w<sup>th</sup>out redy to make a new vow befor your Lordshipp. heerafter to live Civell

*moore.* nay then letts talke w<sup>th</sup> him pray call him in

*Enter Faulkner. and*

*Fauk.* bless yo<sup>r</sup> honor a new man my lord.

*officers*

190

*Moore.* why sure this not he

*Fauk.* and yo<sup>r</sup> Lordshipp will [yo<sup>r</sup> L] the Barber shall give you a sample of my head I am he Infaith my Lord, I am *ipse*,

*Moore.* why now thy face is like an honest mans

thou hast plaid well at this new cutt and wonñ

*Fauk.* no my lord Lost all that [god] ever god sent me

*Moore* god sent thee Into the world as thou art now w<sup>th</sup> a short haire. how quickly are three years ronñ out in Newgate

*Fauk.* I think so my lord. for ther was but a hairens length betweene my going thether. and so long time

200

*Moore* Because I see som grace in thee goe free

Discharge him fellowes farewell m<sup>r</sup> moris

*Enter a messenger*] thy head is for thy shoulders now more fitt

[heere.] thou hast less haire vppon it but more witt exit

*Moris.* Did not I tell thee allwaies of thes Locks

*Fauk.* And the locks were on againe all the goldsmiths in cheapside should not

180 Dyce supplies the s.d. *Exeunt Surrey, Erasmus, and Attendants.* after witt

181 the rule that should mark off the speech is wanting.

182 *Moore.*] Dyce omits.

187 *befor*] Dyce *before*

188 *live Civell*] Dyce *leve cavell*

191 Dyce supplies *is* after *this* (unnecessarily).

206 *not*] of doubtful.



pick them open. shart. if my haire stand not an end when I looke for my face in a glass. I am a polecatt. heers. a lowsie Iest. but if I notch not that rogue tom barbar that makes me looke thus like a Brownist. hange me. Ile be worss to the nitticall knave. then ten tooth drawings [w] heers a head w<sup>th</sup> a pox \_\_\_\_\_ [exit]

210

*Morr*: what ailst tho<sup>u</sup>? art tho<sup>u</sup> mad now.

*Faulk*. mad now? nayles yf losse of hayre Cannot mad a man — what Can? I am deposde: my Crowne is taken from mee Moore had bin better a Scowrd More ditch, than a notcht mee thus, does hee begin sheepe sharing w<sup>th</sup> Iack Faulkner?

*Morr*: nay & yo<sup>u</sup> feede this veyne S<sup>r</sup>, fare yo<sup>u</sup> well.

*Falk*: why fare well Frost. Ile goe hang my Selfe out for the — poll head, make a Sarcen of Iack?

*Morr*: tho<sup>u</sup> desperate knave, for that I See the divell, wholly getty hold of thee.

220

*Falk*: the divelly a dambd rascall

*Morr*: I charge thee wayte on mee no more: no more, call mee thy m<sup>r</sup>.

*Falk*: why then a word m<sup>r</sup> *Morris*.

*Morr*. Ile heare no wordes, S<sup>r</sup>, fare yo<sup>u</sup> well.

*Falk*: Sbloud farewell:

*Morr*: why doest tho<sup>u</sup> follow [yo<sup>u</sup>] mee:

*Falk*: because Ime an Asse, doe yo<sup>u</sup> sett yo<sup>r</sup> shavets vpon mee, & then cast mee off? must I condole? haue the fates playd the fooles

230

*weepes.* am I theire Cutt? Now the poore Sconce is taken, must Iack march wth bag & baggage?

*Morr*: yo<sup>u</sup> Coxcomb.

*Falk*: nay yo<sup>u</sup> ha poacht mee, yo<sup>u</sup> ha given mee a hayre, ity here here.

207 an] sic. for] ? or altered from ro

212 ailst] Dyce ails tho<sup>u</sup>?] query-mark substituted for period.

213 now?] query-mark substituted for period.

fill the line. 214 deposde:] colon substituted for comma.

215 Scowrd] r altered from a: Dyce scowred

229 shavets] Dyce shavers mee,] Dyce me

235 here.] Dyce heare

211 drawings] Dyce draweings

212-42 in hand E.

man —] the dashes here and in 218 are mere flourishes to

mee] Dyce me

218 for] Dyce of

231 weepes.] Dyce Weapes

233-5 marked for omission.

*Morr*: Away yo<sup>u</sup> kynd [foole] *Asse*, come S<sup>r</sup>, dry yo<sup>r</sup> eyes,  
keepe yo<sup>r</sup> old place & mend theis fooleryes.

*Falk*: I care not to bee tournd off, and twere a ladder, so it bee in  
 my humor, or the fates becon to mee ; nay pray S<sup>r</sup>, yf the destynyes

⊗ Spin mee a fyne thred, *Falkner* flyes another pitch: & to 240  
avoyd the headach, hereafter before Ile bee a hayremonger Ile  
bee a whoremonger. — *Exeu*

[*End of Addition IV.*]

236 *Asse*,] *Asse* interlined, first *s* doubtful; comma after *foole* traceable under the caret-mark  
 belonging to *Asse*

239 *yf*] interlined.

240 The reference mark (presumably to V 1) is partly torn away.

⊕ *Mess*  
*T Goodal*

Enter A Messenger to moore.

FOL. 13<sup>a</sup>

my honorable lord the maior of london [his lady]  
 accompanied w<sup>th</sup> his lady and her traine  
 are coming hether. and are hard at hand  
 to feast w<sup>th</sup> yo<sup>u</sup> A seriaunts come before  
 to tell yo<sup>r</sup> Lordshipp of ther neer  
 aproch

*Moore* why this is cheerfull &c'

why this is cheerfull newes frends goe and Come  
 Reverend Erasmus whose delitious words  
 express the very soule and lif of witt  
 newlie toke sad leave of me w<sup>th</sup> teares  
 trubled the sillver channell of the Themes  
 w<sup>ch</sup> glad of such a burden prowldie sweld  
 And one her bosom bore him toward the sea  
 hees gon to roterdañ. peace goe w<sup>th</sup> him  
 he left me heavy when he went from hence  
 But this recomforts me? The kind Lo maior  
 his Britheren Aldermen w<sup>th</sup> ther faire wives  
 will [fight this] feast this night w<sup>th</sup> vs. why soet should be

10

20

#### ADDITION V.

Lines 9-26 of this insertion were first written on a piece of paper which was pasted over the lower portion of fol. 14<sup>a</sup>, covering †844-76 of the deleted sc. viii *b*. Subsequently 1-8 were written up the left margin, 1-5 on original leaf, fol. 14, and 6-8 on the additional slip, now fol. 13<sup>a</sup>. Lines 1-7 are copied from the draft on fol. 16<sup>b</sup>, VI 68-73. From 26 it is evident that the scribe intended his addition to come immediately before and to be continuous with the original sc. ix (fol. 14<sup>b</sup>, †878), though he made no attempt to introduce the necessary alterations in the stage direction. Such a crude insertion is, however, impossible since it leaves no time for the dinner, and the only manner of using the addition is by making it into an independent scene (sc. viii<sup>a</sup>), clearly contrary to the intention of the scribe. The position of the addition is attested by the reference mark, IV 240, V 1.

1-26 in hand C.

1-2 it is not quite certain whether the marginal note is in the same hand as the text.

1 *Mess*] Dyce omits. 2 *Goodal*] second *o* doubtful: Dyce *Goedal*

3 *accompanied*] Dyce *Accompanied* 7 *aproch*] Dyce *aproche*

10 *Erasmus*] *r* altered? 11 *lif*] Dyce *life*

12 *loke*] *o* altered from *a* in darker ink. *me*] *m* altered from *w* in darker ink. Dyce supplies *and* after *me*

19 *Britheren*] Dyce *breitheren*

20 *fight*] *f* certain, *ig* doubtful, *ht* probable; apparently the scribe was about to commit the Spoonerism *fight this neast soef*] i. e. *soe't should*] Dyce *should*

---

moores mery hart lives by good Companie  
good gentlemen be carefull give great charge  
or diet be made daynty for the tast  
for of all people that the earth affords  
the Londoners fare richest at ther bourds  
Com my good fellowes &c'

[*End of Addition V.*]

25 *Londoners*] *e* altered.

26 *Com*] Dyce *Come*

Fol. 13<sup>\*b</sup> blank.

⊗ ENTER A SERVINGMAN

FOL. 16<sup>a</sup>

Man wher be theis players  
all heare Sir

Man my lord [in poste] is sent for to the courte.  
and all the guests doo after supper parte  
and for he will not troble you againe  
by Me for your Reward a sends 8 angills  
w<sup>th</sup> many thanks: but supp before you goe,  
yt is his will you should be farely entreatid  
follow I pray ye

witt this luggins [all] is your neclegens  
wanting witts beard brought things into dislike  
for other wies the playe had bin all seene  
wher now some curius cittisin [dislikte itt,] [dispraisd itt] disgraste itt  
and discomendinge ytt. all is dismist,

vise fore god a sayes true. but heare ye Sirs 8 angells ha  
my lord wold neuer giues 8. angells more or [el] les for 12<sup>d</sup>  
ether yt shold be 3<sup>ti</sup>. 5<sup>ti</sup> or tenn <sup>ti</sup> ther 20<sup>s</sup> wantinge suer  
witt twenty to one tis soe: I haue a tricke my lord comes  
stand a side

lord maier and ladies and the Rest: be patiente  
the state hathe sent and I must nedes be gone  
[but frolicq on] lead on theare: : what seekst thou fellow.  
your lordship sent vs 8 angills by your man and I haue  
loste one heare amongst the rishes

## ADDITION VI.

Of this addition 1-67 (sc. ix<sup>a</sup>) are quite clearly marked by C for insertion between scs. ix and x, fol. 17<sup>a</sup>,  
†1157. 68-73 are a rough draft of a passage which re-appears as V 2-7.

1 prefixed by C.

2-73 in hand B.

2 wher] Dyce where

3 heare] Dyce Heere

7 Me] M altered from l?

10 pray] Dyce praye

14 disgraste itt] interlined.

disgraste] Dyce disgraste

18 ether] first e doubtful, ? altered from o: Dyce other

ther] Dyce emend. thers (unnecessarily).

suer] Dyce sure

21-35 marked for omission. The absence in this passage of speakers' names (which Dyce supplies)  
shows that this scribe at least wrote his text first and inserted his speakers afterwards (cf. \*649-58 marg.  
and †1955-63). 23 frolicq on] on doubtful, but so Dyce, who retains the deleted words.

8 angills hoo dilliuerd yt I sent them ten.  
 I my lord dilliuerd yt. anon they shall haue too more.  
 thats more then we hard before my lord.  
 am I a man of [Righe and] equetie  
 equallie to deuide true Righe his [h]owne  
 and shall I haue disseauers in my house  
 goe pull the cote ouer the varlets eares.  
 ther ar too many suche: [ile Make them fuer by one]  
 giue them ther dewe. lead one awaye,  
 [come fellowes goe w<sup>th</sup> me]

30

ENTER MOORE  
 W<sup>TH</sup> ATTENDAUNTS  
 W<sup>T</sup> PURSS & MACE

Lord In haist to cownsell whats the busnes now  
 that all so late his highnes sends for me.  
 what sekst thou fellow  
 witt nay nothings. your lordship sent 8 angills by your man  
 and I haue lost too of them in the Rishes  
 Lord wytt looke to thatt. 8 angills I did send them tenn  
 ho gaue yt them  
 Man I my lord I had no more aboute me  
 but buy and buy they shall Risseaue the rest  
 Lord well witt twas wieslye donne thou plaist witt well endede  
 not to be thus disseauid of thy Righe.  
 am I a man by offis truely ordaind  
 equally to deuide true Righe his owne  
 and shall I haue disseauers in my house  
 then what auailes my bowntie. when such seruants  
 disseaue the pore [Risseauer] of what the m<sup>r</sup> giues

40

50

26 *hoo*] there is a *w* prefixed in modern ink: Dyce *whoo*

31 *disseauers*] Dyce *diseauers* 33-5 S.D. in hand C.

33 *ar*] interlined. *Make*] *M* altered? 34 *attendaunts*] Dyce *Attendants*

36 *Lord*] *L* altered from *m* and *d* altered from *e* apparently; but the change may be the other way.  
*cownsell*] Dyce *counsell* *busnes*] Dyce *busines*

42 *ho*] Dyce *Who* (cf. l. 26). *gaue*] sic. 46 *disseauid*] Dyce *disseaued*

47 *ordaind*] after the second *d* there is something deleted in modern ink; it seems likely that the scribe wrote *ordained*, but formed the last letter badly, altered *e* to *d* and omitted to delete his final *d*

48 *true*] the scribe seems to have begun by writing *R*, but it was sufficiently like a *t* for him to leave it unaltered when he decided that *true* was the desirable word.

50 *my*] *m* has four minims.

51 *Risseauer*] *au* doubtful. *what*] *w* altered?

goe one and pull his cote ouer his [h]eares  
 ther ar too manye such: giue them ther Righte  
 witt let thie fellowes thanke the twas well dunn  
 thou now disserueste to match w<sup>th</sup> ladye wisdom

Vice god a mersye wytt: sir you had a maister Sir thomas more more but now we  
shall haue more

lugg god blesse him I wold ther weare more of his minde a loues  
 our qualletie and yit hees a larnid man and knows what  
 the world is

clo. well a kinde man and more loving then [o<sup>r</sup> owne lorde,]  
 many other, but I thinke we ha mett w<sup>th</sup> the first [ ]

luggins first sarud his man that had o<sup>r</sup> angills and he maye  
 chaunce dine w<sup>th</sup> duke homphrye to morrow beinge turnde  
 a waye to daye, come lets goe

clo and many such Rewards wold make vs all ride and  
horse vs w<sup>th</sup> the best nags in smith felde /

60

FOL. 16<sup>b</sup>

my honnorable lord the maier of london  
 accompanied w<sup>th</sup> his ladye and hir traine  
 ar comynge and ar hard at hande  
 to feaste w<sup>th</sup> you. a sargins come before

[as sent] to tell your lordship [of his cominge] [that they are at]  
 of ther neare aproche / [hande /]

70

[End of Addition VI.]

52 eares] an initial *h* has been deleted both in old and modern ink.

53 them ther] *r* was apparently altered from *i*, the dot of which was allowed to remain till deleted in modern ink.

55 disserueste] the second *e* is apparently inserted and partly covers the following *s*. Dyce supplies the S.D. *Exit Moore with Attend. after wisdom*

56 Sir thomas more] interlined.

56-7 the rule between these lines was drawn in error.

58 more] interlined. minde] *n* altered, perhaps only touched up.

61 the last three words were immediately (and wisely) deleted by the writer, but they have been crossed out again in modern ink.

62 an erasure at end. The sense of 62-3 seems to be defective.

63 sarud] Dyce *serud*

64 homphrye] first *h* altered; *ry* altered or perhaps touched up.

67 Dyce supplies S.D. *Exeunt. after felde* /

69-73 not printed by Dyce; cf. V 2-7.

73 Rest of fol. 16<sup>b</sup> blank.



















